

बेहर चन्द्र नक्षमण दाता

संस्कृत इन्द्री दृष्टिकालय

बेहरपुर बाजार लाहौर

SOME CONCEPTS OF
THE ALĀNKĀRA SĀSTRA

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“पञ्चमी साहित्यावद्या . . . सा हि चतुर्सूणामपि विद्यानां निष्यन्दः”

STUDIES ON SOME CONCEPTS OF THE ALĀNKĀRA SĀSTRA

BY

V. RAGHAVAN, M.A., PH.D.

*Department of Sanskrit, University of Madras.
Author of 'Bhoja's Sringara Prakasa,' 'The Number
of Rasas' etc.*

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FOREWORD

IT is my privilege to introduce to the world of scholarship Dr. Raghavan's second book in the Adyar Library Series entitled *Some Concepts of Alāṅkāra Sāstra*. His first book, *The Number of Rasas*, was published by the Adyar Library in 1940 and the uniformly good reception which it has had at the hands of literary critics has made me hasten with the work of bringing out this second publication.

The subject of Indian Aesthetics has yet to be built up by research work not only in *Gīta*, *Nāṭya*, *Silpa* and *Citra* but also in the important field of Sanskrit *Alāṅkāra Sāstra*. The vast and noteworthy contributions of Indian minds on the subject of *Literary Criticism* have not received the attention which scholars here and in other countries have shown to Indian contributions to Philosophy.

Bharata who defined Drama as re-presentation of moods (*Bhāva-anukīrtana*) and said that *Rasa-anubhava* (experience of *Rasa*) is its essence; Bhāmaha and Daṇḍin who emphasized that Beautiful Expression (*Vakrokti* or *Alāṅkāra*) is the vital thing in poetry (p. 260); Vāmana who stressed *Saundarya* (p. 261) and declared Style (*Rīti*) as the soul (*Ātman*) of expression (p. 143); Ānandavardhana to whom it was given to show that the revelation in Art takes place through Suggestion (*Dhvani*); Abhinavagupta who expressly said that the 'soul' of poetry is the experience of Beauty (*Cārutvapratīti*, p. 263), and formulated along

with others, that ultimately Harmony (*Aucitya*) is the life of Kāvya (pp. 194-257); Bhaṭṭa Nāyaka who distinguished poetry from other utterances (p. 17) as 'Mode of Expression' (*Abhidhāvāpāra*) subordinating both Word and Idea (*S'abda* and *Artha*); Kuntaka who based style on poet's character (p. 165), Mahima Bhaṭṭa, Bhoja—these would rank with the world's eminent Literary critics. It may well be claimed that *Rasa*, *Dhvani* and *Aucitya* form the three great contributions of Sanskrit Poetics to world's literature on the subject.

Among the more important topics, dealt with in this book, *Alaṅkāra*, *Riti*, *Aucitya*, *Saundarya* (pp. 261-3) and *Caṇmathāra* (pp. 268-271), deserve to be specially mentioned. The treatment is original and some topics have been dealt with for the first time. The Author has utilized for his studies not only printed books, but a number of works available only in manuscript. The accounts are historical and given in great detail, so that a complete examination of the ideas of all the writers on a particular concept may lead to the discovery of several ideas which will be of value for a proper appreciation of the finer aspects of the rich contributions of the *Alaṅkāra Śāstra*. It will be seen that some of the studies take into account contributions of Western writers also; and it is hoped that the comparative study which the author mentions on p. 255, will be published soon.

It is with great pleasure that I record my sincere thanks to the author for the co-operation which he has been extending to me in the publication of the Adyar Library Series.

Adyar
14th April 1942.

G. SRINIVASA MURTI,
Honorary Director.

PREFACE

I HAVE dealt with Sāhitya, Ukti, Doṣa, Guṇa, Vakrokti, Alāṅkāra, Dhvani and Rasa in my book on Bhoja's Śṛṅgāra Prakāśa. The contents of this volume supplement the studies contained in my book on the Śṛṅgāra Prakāśa. The opening study here of the Laksāṇa forms the first exhaustive account of that little-studied concept. In the study of the Rīti here, I have discussed it in relation to the conception of Style in the West. The study of Aucitya presented in this book forms the only account of that important concept. In these and the other studies in this book, I have, on the basis of a detailed, historical survey of the concepts as developed by the several Sanskrit Alāṅkārikas, endeavoured to understand and interpret their underlying ideas and the value of these for the art and appreciation of literature.

I am thankful to the authorities of the Journal of Oriental Research, Madras, the Journal of the Madras University, Madras, the Indian Historical Quarterly, Calcutta and the Indian Culture, Calcutta for their permission to bring out in the form of this book these studies of mine on concepts of the Alāṅkāra Sāstra which originally appeared in those journals in the form

of articles. I am thankful to the authorities of the Madras University for permitting this publication, and to Dr. Srinivasa Murti, Director, Adyar Library, for accepting to publish this book in the Adyar Library Series, as also to Dr. C. Kunhan Raja, D.Phil. (Oxon.), Curator, Eastern Section, Adyar Library, and Head of the Department of Sanskrit, University of Madras.

Madras

V. RAGHAVAN

16-3-42

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THE HISTORY OF LAKṢĀNA

SYNOPSIS

[I. Introductory—II. The text of Bharata on the subject : 2 recensions—III. The literature on the subject—IV. Its three names : Lakṣāṇa, Bhūṣāṇa and Nāṭyālāṅkāra—V. The Das'apakṣi, '10 views', on the subject in the Abhinava Bhārati—VI. Probable authors of the views in the Das'apakṣi—VII. Criticism of the Das'apakṣi—VIII. Abhinavagupta's own view—IX. Other writers on the subject : Dandin, Dhanañjaya and Dhanika, Bhoja, Śāradātanaya, Jayadeva, Śīṅgabhūpāla, Viśvanātha, Rāghavabhaṭṭa, Jagaddhara, Alaka, Rucipati, Bahurūpamis'ra, Kumbha-karṇa, Sarves'vara and Acyutarāya—X. Bharata's own view ; the text of Bharata independently studied—conclusion—XI. Supplement : table of the Lakṣāṇas in the various lists according to the different writers.]

I

Sāhitya along with grammar and prosody finds treatment at the hands of Bharata under Vācikābhinaya, the Kāvya which is the text of the drama. The Kāvya, Bharata says, should have 36 Lakṣāṇas. काव्यबन्धास्तु कर्तव्यः षट्त्रिशत्रुक्षणान्विताः । XVI. 169. In chapter 17, he gives a list of 36 Lakṣāṇas and defines each. In the end he calls them 'काव्यविभूषण', adornments to Kāvya. He does not illustrate these as he illustrates the metres and Alāṅkāras. He does not specify their place in Kāvya and does not define their difference

from Alānkāra. This concept of Lakṣaṇa is not elaborated very much in later literature on Poetics or Dramaturgy. Abhinava opens his exposition of the topic by observing that, as a topic of Poetics, it is quite unfamiliar, Aprasiddha. तत्र गुणालङ्कारादि (दी ?) रिति (रीति) वृत्तयश्वेति काच्येषु प्रसिद्धो मार्गः । लक्षणानि तु न प्रसिद्धानि । Abhi. Bhā. p. 379.¹ Many of these look like Alānkāras while some actually go by names which are Alānkāras in later literature. There is no clear grasp of the exact nature of Lakṣaṇa in the few writers on Dramaturgy who treat of it. Bharata certainly means them to be features of Kāvya in general and not of drama only. It would seem, by Bharata mentioning them first and by giving 36 of them, Bharata considers Lakṣaṇa of greater importance than Alānkāra. It had its day when it loomed large in the field, eclipsing Alānkāra, which was poor in numbers. But gradually Lakṣaṇa died in the Alānkāra Sāstra. Writers on drama took it up, some enthusiastically defining and illustrating them, some doing so out of loyalty to Bharata and some dismissing them as having been included in Alānkāras or Bhāvas. This lost Paddhati of Lakṣaṇa has a history of its own which is the subject of this chapter.

II

In chapter 17, Bharata gives a list of 36 Lakṣaṇas, defines each and in the end indicates their character and

¹ References to the Nāṭya Sāstra of Bharata are to the Kāśi edition of that work. References to the Abhinava Bhārati are to Vol. II of that work in the MS. of the Govt. Oriental MSS. Library, Madras, the corrupt text of which, I studied and reconstructed as far as possible with the help of Mm. Prof. S. Kuppuswami Sastri. The GOS Edition of the work, not infrequently, adds to the mistakes. See GOS. LXVIII, pp. 290—321.

place in the Kāvya in one verse. This portion of the Nātya Sāstra has two recensions, even as the portions on metres and Guṇas. The text on Guṇas followed by Abhinava is not the one followed by Maṅgala, whose fragments on the concept of Guṇa are available in Hemacandra and Māṇikyacandra. But as regards metres and Lakṣaṇas Abhinava is acquainted with both the recensions. He notes both the recensions as regards the definitions of the Lakṣaṇas and says he follows mainly the recension handed down to him through his teacher. ‘उद्देशक्रमस्तु अस्मद्गुणाध्यायपरम्परागतः ।’ p. 384. This recension enumerates the Lakṣaṇas in Upajāti metre; the other recension, in Anuṣṭubh metre. He adds that he will indicate the other recension also then and there. Accordingly while treating of the Lakṣaṇas, one by one, he notices the definitions in the other recension and also shows, quite arbitrarily in most cases, how both mean the same thing. Further, though both recensions have Priyavacana, Abhinava includes the Priyavacana of the Anuṣṭubh list in the Prot-sāhana of the Upajāti list, and in the Priyavacana of the Upajāti list itself, he includes the Bhramsa of the Anuṣṭubh list. Garhaṇa of the Anuṣṭubh list is twice included under Kapaṭa and Kārya of the Upajāti list; similarly Prasiddhi under both Ākhyāna and Anunīti. Paridevana of the Upajāti list is said to include two, Kṣobha and Anukta siddhi, of the Anuṣṭubh list. The Kāvyamālā edition of the Nātya Sāstra has the recension followed by Abhinava, the Upajāti recension. The other recension in Anuṣṭubh verses is found in the Kāśī edition which also gives in the footnote the Upajāti recension. The Rasārṇavasudhākara and Sāhityadarpaṇa follow the Anuṣṭubh recension while Bhoja, with whom elaboration is the principle, must have been acquainted with both recensions, since he makes up a list of 64 Lakṣaṇas from both

recensions. The *Dasarūpa* follows the *Upajāti* recension. The two recensions differ in their enumeration as well as in the definition of each *Lakṣaṇa*. Only 17 *Lakṣaṇas* are common to both. Of the definitions, eight are common to both, those of *Bhūṣaṇa*, *Akṣara saṅghāṭa*, *S'obhā*, *Guṇakīrtana*, *Manoratha*, *Pṛcchā*, *Samsaya* and *Prāpti*; the definition of *Kārya* of the *Upajāti* list is the same as that of *Garhaṇa* in the *Anuṣṭubh* list; five definitions agree in substance, those of *Udāharaṇa*, *Nirukta*, *Siddhi*, *Padoccaya* and *Dṛṣṭānta*; the definition of *Anuvṛtti* of the *Upajāti* list agrees in substance with that of *Dākṣiṇya* of the *Anuṣṭubh* list. *Yāñcā* and *Priyavacana* of the *Upajāti* list are defined by the same identical verse, and the definition suits the latter and not the former. There are also corruptions in the definitions in both recensions. The table at the end of this chapter shows the *Lakṣaṇas* according to the two lists, how *Abhinava* includes those of the *Anuṣṭubh* list in one or the other of the *Upajāti* list, additional *Lakṣaṇas* in other writers, and other details.

III

Coming to the literature on the subject of *Lakṣaṇa*—Besides *Abhinava*'s commentary on this portion of the *Nāṭya Sāstra*, which deals elaborately with *Lakṣaṇa*, earlier commentaries of *Udbhaṭa*, *Lollāṭa* and *S'aṅkuka* must have dealt with the concept of *Lakṣaṇa*. *Bhaṭṭa Nāyaka*'s *Hṛdayadarpaṇa* also probably dealt with it. We have sure evidence of *Bhaṭṭa Tauta* having treated of *Lakṣaṇas*. In an extract given from his *Kāvyakautuka* in the *Abhinava Bhāratī* on p. 541, Vol. II, we find *Lakṣaṇa* included in his enumeration of the 'Kāvyapaddhati', along with *Guṇa*, *Rīti*, *Alāṅkāra* etc. Further *Abhinava* ascribes to *Tauta* certain definite views

on Lakṣāna during the course of his attempt to explain the difference between Alaṅkāra and Lakṣāna. We noted above how the Upajāti recension was handed down to Abhinava from his teacher, *i.e.*, from his teacher's Kāvyakautuka, upon which Abhinava had commented. Before Abhinavagupta, views on Lakṣāna were very confused, as is seen from Abhinavagupta's commentary on the Lakṣānas which opens with 10 Pūrvapakṣas on the real nature of the concept of Lakṣāna. Bhoja's Sṛṅgāraprakāśa enumerates, defines and illustrates, not 36 of them, but 64. Sāradātanaya follows Bhoja. The Dasarūpa and Avaloka mention the 36 Lakṣānas and briefly indicate their inclusion in Alaṅkāras and Bhāvas. Bahurūpamisra, in his gloss on the Dasarūpa, speaks twice of the Lakṣānas and in addition to the Lakṣānas, mentions also the Nātyaalaṅkāras. The Saṅgītarāja of king Kumbhakarṇa dealt with the Lakṣānas. Sarvesvara's Sāhityasāra deals with the Lakṣānas of the Upajāti list. Sīṅgabhūpāla calls them 'Bhūṣāṇas', gives 36 of them, defines and illustrates them. The Sāhityadarpaṇa also gives them with definitions and illustrations. The Nāṭakacandrikā, an unpublished work on Drama, criticises the Sāhityadarpaṇa and follows the Rasārṇavasudhākara as regards the 36 Lakṣānas. From Rāghava bhaṭṭa's commentary on the Sākuntala we learn that Māṭṛgupta also dealt with Lakṣānas separately in his work on Nātya. Rāghavabhaṭṭa indicates some of the 36 Lakṣānas in the several situations of the Sākuntala. Jagadhara is another commentator who, in his Tīkā on the Mālatīmādhava, points out a few of the Lakṣānas. Rucipati, in his commentary on the Anargharāghava, points out two Lakṣānas. Rājānaka Alaka, in his commentary on Ratnākara's Haravijaya, has occasion to speak of Lakṣāna. Alaka follows the Upajāti recension. The only work on poetics proper which

treats of Lakṣaṇas is Jayadeva's *Candrāloka*. It defines only a few of them with illustrations.

IV

Lakṣaṇa has changed its name in its history. S'īṅgabhūpāla and his followers call it Bhūṣaṇa. This name is derived from Bharata himself describing the Lakṣaṇa as 'काव्यविभूषण' and 'भूषणसंमित'. Though Bhoja calls it only Lakṣaṇa, S'āradātanaya calls it Bhūṣaṇa at the beginning and ends by calling it Alaṅkāra. Jagaddhara calls it Nāṭyālaṅkāra.

V

Bharata's own view of Lakṣaṇa as far as it can be made out from his text alone, must be taken up only lastly. Before that we shall see what views of Lakṣaṇa are contained in the Abhinava Bhāratī. Abhinavagupta gives a number of confused views held by others and at the end of these he numbers them as ten: But actually, on first reading, we get only eight views. The text here is very corrupt and perhaps lost also here and there. These following ten views can be made out of this portion of the Abhinava Bhāratī. Pp. 379-381. Vol. II. Mad. MS.

i. Lakṣaṇa is different from Guṇa which is inherent in Rasa, the soul of poetry. As belonging to the body of poetry, Lakṣaṇa is on a par with Alaṅkāra with this difference: It is not separate from the body (*i.e.*) it is not पृथक्सिद्ध. Alaṅkāra is separate from the body. पृथक्सिद्धत्वादलङ्कारः । शरीरनिष्ठमेव यत्पदं पृथक्सिद्धं (यदपृथक्सिद्धं) तल्लक्षणम् । Lakṣaṇa is the body itself and as such is further adorned with Alaṅkāras. Just as we take the metaphor of necklace or anklet when we talk of Alaṅkāra

so also we have to take the metaphor of the Lakṣāna of the body, such as the Sāmudrika-lakṣāṇas, when we speak of the Kāvya-lakṣāṇa. This Lakṣāṇa is twofold—natural, Siddha-rūpa, such as the quality of having broad eyes, and artificial, Sādhyarūpa, such as the occasional grace while adopting a beautiful gait. In this view, Lakṣāṇas are features in the personality of the chief character of the story.

—तलक्षणं येन शरीरस्य सौन्दर्यं जायते । तच्च सिद्धरूपं साध्यरूपं वा, यथा श्यामेति मदमन्थरगामिनीति च । एतदेव लक्षणम् ; तच्चालंक्रियते ।
तदेतलक्षणं द्विधेति, यथा श्यामा विशालाक्षी, मत्तमातङ्गगामिनीति च । p. 379.

तत्र प्रथमपक्षे वर्णनीयप्रधानभूताधिकारपुरुषगतगुणविभाग एव काव्ये पर्यवसीयते । p. 380.

ii. Some others think that situations or points in the plot of the drama or the Sandhyaṅgakas are called Lakṣāṇa. Just as the Sāmudrika-lakṣāṇas like Pāṣa and Dhvaja indicate the greatness and the beauty of a Mahāpuruṣa, so also these Lakṣāṇas which are so many points in the development of the plot beautifying the story ; as beautifiers of the text, they are called Lakṣāṇas ; but the same are called Sandhyaṅgas as developers of the plot, and Vṛttyaṅgas as promoters of Rasa.

अन्ये मन्यन्ते—इतिवृत्तखण्डलकान्येव सन्ध्यङ्गकानि लक्षणानीति च व्यपदिश्यन्ते । निभित्तभेदात्पूर्वापरसंबन्धेन वीजोपक्षिसङ्गे निर्वहणपर्यन्ते परस्परसन्धायकत्वेन सन्ध्यङ्गतया व्यपदेशः, रसविशेषोपयोगितया वृत्यङ्ग-वाचोयुक्तिः, काव्यगतख्यातिप्राशस्त्योपयोगितया महापुरुषगतपाशाध्वजपाद-रेखादिवलक्षणशब्दवाच्यता । तदुक्तं तत्रैव—

लक्षणान्येव वीजार्थकमनिर्वाहा[य]कानि चेत् ।

प्रतिसन्धितदङ्गानि फलसिद्ध्युपपत्तिः ॥ इति । p. 380.

iii. Some differentiate Gunas, Alaṅkāras and Lakṣaṇas not by the आश्रयाश्रयिभाव adopted by those who hold the first view, but by defining three different activities on the part of the poet's faculty in introducing the Gunas, Alaṅkāras and Lakṣaṇas in a Kāvya. The poet's imagination has three activities, Vyāpāras, and three corresponding vibrations, Parispandas. In the very first vibration the poet's genius conceives the Rasa and its Guṇa, say Śringāra and its Guṇa, Mādhurya. The second vibration which is also called Varṇanā, effects the introduction of Alaṅkāra. The third activity chooses the words and ideas. The effect of this third activity is the actual body of poetry, the Kāvyasāra, suggesting the presence of the ten Gunas, S'leṣa etc. That beauty of the Kāvyasāra which is the effect of this third activity and which is not covered by the beauty effected by an Alaṅkāra is what is called Lakṣaṇa.

एते(के)षां तु दर्शनम्—कवे: यः प्रतिभात्मा प्रथमपरिस्पन्द[त]:
तद्व्यापारबलोपनतेषु(ताः) गुणाः । प्रतिभावत एव हि रसाभिव्यञ्जन-
सामर्थ्यमाधुर्यादिः उपनिवन्धन (माधुर्याद्युपनिवन्धन) सामर्थ्यं, न सामान्य-
कवे: । अनेन शब्देन इदं वस्तु वर्णयामीत्येवंभूतवर्णनापरपर्यायद्वितीय-
व्यापारसंपाद्यस्त्वलंकारः । शब्दः(दान) अमीभिः शब्दैरथानमीभिरथैः
संघटयामीत्येवमात्मकस्तु यस्तृतीयः कवे: परिस्पन्दः तदधीनात्मलाभादिः
शब्दार्थात्मककाव्यशरीरसंश्रितानि वक्ष्यमाणल्लेषादिगुणदशकसमभिव्यञ्जन-
व्यापाराणि शब्दार्थोपसंस्कारकत्पानि क्रियारूपाणीति । यदुक्तं तत्रैव

काव्येऽप्यस्ति तथा कश्चित् खिंधः स्पर्शोऽर्थशब्दयोः ।
यः श्लेषादिगुणव्यक्तिदक्षस्यालक्षणं स्थितिः (?) ॥

अत्र पक्षे कविव्यापारमेदाद् गुणालंकारलक्षणविभागः । p. 380.

This view seems to be like the first in making *Lakṣāna* the *Kāvyasarīra*. This view further seems to formulate two sets of *Guṇas*, one, the three *Guṇas* माधुर्य, ओजस्, and प्रसाद, which are said to inhere in *Rasa* as *Rasadharmas* and the other, the ten *Guṇas* of the words, श्लेष etc. The suggesting of these and the effecting of a fine texture or appearance, *Snigdha sparsa*, in *Sabda* and *Artha*, forming the body of *Kāvya*, is said to be *Lakṣāna* by those who hold this view.

iv. The fourth view, instead of restricting the *Lakṣānas* to *Vākyas* or points in the plot, lifts them to the position of प्रबन्धधर्म—characteristics of different kinds of poems. As for instance, some poems are characterised by the speciality of having profuse adornment of *Guṇas* and *Alaṅkāras*. Such poems are called by the first *Lakṣāna* called *Bhūṣāna*, which *Bharata* defines as the ample use of *Guṇas* and *Alaṅkāras*.

अलंकारैर्गुणैश्चैव बहुभिः समलंकृतम् ।

भूषणैरिव चित्रार्थेस्तद्भूषणमिति स्मृतम् ॥ XVII. 6.

The example given here for such poem, i.e. a *Bhūṣāna* *prabandha*, is *Meghadūta*!

तथा हि—किञ्चित् प्रबन्धजातं गुणालंकारनिकरप्रधानम्, यथा
मेघदूताख्यम्, तद्विभूषणम् । एवमन्यदपीति प्रब(न्ध)धर्मा लक्षणानि ।

v. We are unable to have much light as regards the fifth view on which we have only a brief remark. It says—

केचिच्चु ब्रुवते—कवेरभिप्रायविशेषो लक्षणम्, इति । p. 381.

vi. Certain others are said to view Lakṣaṇa as the proper use of Guṇas and Alaṅkāras, *i.e.* in accordance with the principle of Rasa-aucitya.

इतरे पुनर्मन्यन्ते—यथास्थाननिवेशनं यत् गुणालंकारं यदूनं (रादीनां)
तलक्षणम् । p. 381.

vii. The seventh view has affinities with the first and third views. It takes its stand on the fact that Lakṣaṇa, like Alaṅkāra, belongs to the body of Kāvya and secondly, like Alaṅkāra, it is a beautifying factor. The beautiful Kāvyasarīra itself is held as Lakṣaṇa. Such beauty as is inherent in Kāvyas like the Amarushataka, even in the absence of Alaṅkāras or what may be called natural beauty, is the proper scope for the concept of Lakṣaṇa.

परे त्वाभाषन्ते—अलंकारादिनिरपेक्षेणैव (क्षयैव) निर्सर्गसुन्दरो यो-
ऽभिनयविशेषः काव्येषु, अमरुकश्लोकेष्वपि (प्विव), तत्सौन्दर्यहेतुर्यो धर्मः स
लक्ष्यः (लक्षणं) स एव चार्थः काव्यविशेषरूपो लक्षणम् । p. 381.

viii. The eighth view has been made out with great difficulty for the text here is very brief. This view differentiates Lakṣaṇa on this score: Bharata has given only three Alaṅkāras, Upamā, Dīpaka and Rūpaka. These three become infinite with manifold species. The means of their multiplication is the interaction of these three Alaṅkāras with the 36 Lakṣaṇas. The text available is this—

उपमादीपकरूपकाणामानन्त्याद् भेदमाहुः । p. 381.

This view is more elaborately found in a further context on the basis of which we may reconstruct this text thus—

उपमादीपकरूपकाणाम् आनन्त्यप्रयोजकत्वाद् भेदमाहुः ।

In discussing the difference between *Alaṅkāra* and *Lakṣāna*, in the *Alaṅkāra* section, Abhinava gives the same view more elaborately and as his own teacher's, *i.e.* Bhaṭṭa Tauta's. *Upamā* becomes प्रशंसोपमा by adding to it the *Lakṣāna* called गुणानुवाद; it becomes अतिशयोक्ति if the *Lakṣāna* अतिशय is added to it and so on. This view of Tauta is very clever and though it does not correctly define *Lakṣāna* and its nature, yet indicates how it is an easy transition from *Lakṣāna* to *Alaṅkāra*.

उपाध्यायमतं तु—लक्षणवलाद् अलंकाराणां वैचित्र्यमागच्छति ।
तथापि (हि) गुणानुवादननाम्ना लक्षणेन योगात् प्रशंसोपमा । अतिशय-
नाम्नोऽतिशयोक्तिः । मनोरथाख्येन अप्रस्तुतप्रशंसा । मिथ्याध्यवसायेन
अपहृतिः । [अ] सिद्ध्यचा तुल्ययोगितेत्येवमन्यदुत्प्रेक्ष्यम् । p. 404.

ix. The ninth view is obscure since, here again, the text is meagre.

शब्देन अर्थेन चित्रत्वं लक्षणमित्यन्ये । p. 381.

Abhinava later uses this view also and explains it as the beautification of *S'abda* by *S'abda*, of *S'abda* by *Artha*, of *Artha* by *S'abda* and of *Artha* by *Artha*. In effect this view also comes to be the same as the third view, *Lakṣāna* being held to be such beauty of the body of poetry as is present even in the absence of any *Alaṅkāra*.

x. The tenth and the last view, as Abhinava himself points out, does not differ from the second view very much.

Just as in the Mīmāṃsā Sāstra the different subject heads are distinguished by the Lakṣaṇas, प्रसङ्ग, बाध, अतिदेश etc., so also in Kāvya, particular points in the story go by the name Bhūṣaṇa, Akṣarasanghāta and other Lakṣaṇas. This view thus, except for the illustration from the Mīmāṃsā, is not different from the second Pakṣa which holds Lakṣaṇas to be 'इतिवृत्तखण्डलक्षण' or 'सन्ध्यङ्गलक्षण'.

VI

Now as regards the authors of these ten views—We have no evidence to definitely affirm where these views are to be found or who held them. Abhinava does not give the name of the theorists here, as he gives in his discussion on Rasa-realisation. It is not likely that these ten are purely imaginary Pakṣas. In the course of the exposition of the second and the third view, Abhinava twice quotes Anuṣṭubh verses with the words तदुक्तं तत्रैव. The third view takes its stand on Vyāpārabheda. From what the Anuṣṭubhs look and the association of Vyāpāra with Bhaṭṭa Nāyaka we may conjecture that some of these views are expounded in Bhaṭṭa Nāyaka's Hṛdayadarpaṇa. We also know of the Mīmāṃsā predilections of Bhaṭṭa Nāyaka. So it is likely that the tenth view also is contained in his work. We can also make out the author of the eighth view definitely as Abhinavagupta's own teacher, Bhaṭṭa Tauta, whose work, the Kāvya-kautuka, must have dealt with the काव्यपद्धति called लक्षण at some length.

VII

Taking this Dasapakṣī—the 10 views given above,—the ideas more commonly associated with Lakṣaṇa are these—

1. Lakṣaṇa belongs to the body of Kāvya.

2. It is a beautifying element.

3. As such, its difference from Alaṅkāra consists in this that it is more comprehensive, is not a separate entity like the ornament, Alaṅkāra, but is Aprthaksiddha, *i.e.*, is the Kāvyasarīra itself.

4. By itself, it gives grace to the Kāvya while Alaṅkāra is added to it for extra-beauty.

This is one group of ideas, taking inspiration from the metaphor of Sāmudrika-lakṣaṇa. Another line of thought is not to bring Lakṣaṇa at all in relation to Kāvya in general nor to take it, like Alaṅkāra, as a beautifying factor, but to associate it only with drama and the several situations in the development of its plot. Abhinava and his teacher took Lakṣaṇa in accordance with the first group of ideas, considering Lakṣaṇa to be 'Kāvya-sobhākara-dharma,' a beautifying element pertaining to the body of Kāvya in general. The other line of thought represented by Pakṣas nos. 2 and 10, considering Lakṣaṇa to be like Sandhyāṅgakas, which Abhinava does not accept, is the view that has however survived in some works. The works on dramaturgy alone (a few of them) treat of it and these take Lakṣaṇas to be features of drama like the Sandhyāṅgakas. The curious and purely speculative views, the connection of which with Bharata's own view we do not see at all, are views no. 4, which takes them to be characteristics which classify the Kāvyas into 36 kinds and no. 5 which takes Lakṣaṇa to be the poet's अभिप्रायविशेष. The main view which considers Lakṣaṇa, like Alaṅkāra, as a beautifying element, but pervading the whole of the body of the Kāvya, died with Abhinavagupta. The concept of Alaṅkāra, with which, even at its birth Lakṣaṇa has an overlapping of functions, swallows it up. Even Rāghavabhaṭṭa who takes Lakṣaṇa to be separate from Sandhyāngas, swearing

by Abhinavagupta's great pains to explain them at length as different from Sandhyāngas etc., takes them only as Nāṭakadharmas and not as Kāvyadharmas in general. Bhoja, Sāradātanaya, Śīṅgabhūpāla and Visvanātha accept their difference from Sandhyāngas, but mention them only in Nāṭaka and never as being related comprehensively to poetic expression itself. The Candrāloka is the only Alaṅkāra work which treats of Lakṣaṇa as a feature like Alaṅkāra, of शृङ्गकाच्च. The second line of thought which connects Lakṣaṇas with Sandhyāngas was first unconscious of its suicidal suggestion. Dasarūpaka rejects them on the score that they have no individuality and can be included in Alaṅkāras or Bhāvas. Visvanātha realises this and says that though the 36 Lakṣaṇas can be included in Sandhyāngas etc., they must be shown to be separately existent in a drama for the reason that Bharata has treated of them separately. But many works on dramaturgy do not treat of the Lakṣaṇa at all. The reason is plain. The Dasarūpaka shows us how the Lakṣaṇapaddhati perished. The Lakṣaṇas lacked individuality and most of them showed themselves to be some Alaṅkāras or Bhāvas or some Sandhyāngakas. But it may be observed that the authors on dramaturgy who have shown an extraordinary genius for classification and elaboration of Āṅgas on a stupendous scale might have followed the logic of the inclusion of Lakṣaṇa in other concepts and saved us their lists of minor Sandhyāngakas, most of which can be shown to be not different at all from some Alaṅkāra or Bhāva. The same criticism applies also to the lovers of Alaṅkāras who have made a list of more than a hundred of them. As for instance the Viṣādāna and the Ullāsa, Alaṅkāras in the Kuvalayānanda, are cases of Bhāvas.

VIII

Coming to Abhinavagupta's own view of Lakṣāna—the main thread of his view must be caught in the bewildering text on this concept in various places in this chapter. He points out even at the outset that these views cannot stand to be logical when we consider the 36 Lakṣānas themselves one by one in the light of these views; for, to a certain extent, the views have been purely speculative, spinning round the word Lakṣāna having its counterpart in the Sāmudrika-lakṣāna of the human body, without relating themselves to the nature of the individual Lakṣānas. So Abhinavagupta makes a convenient suggestion that the 10 views cannot be exclusively and separately followed.

एतेषु पक्षेषु अन्यतमग्रहे विशेषणानि न संगच्छन्ते स्पष्टेन पथा ।

p. 381.

One comprehensive and definite view must be made out of the cloud of these several Pakṣas. Abhinava adopts shades of each view and gives his own definite idea of Lakṣāna, which itself takes conclusive shape only as he proceeds further and further. Here and there Abhinava cannot help pushing new wine into old bottles in his difficult task. One line of thought he has definitely rejected and that is, the association of Lakṣāna with Nāṭaka only and taking it as something like Sandhyāngakas. He refutes this view in this chapter and elsewhere also while dealing with the Vīthyāngas. He says there—

नन्वेषाम् (वीथ्यङ्गानाम्) उक्तिवैचित्र्यरूपत्वं चेत् लक्षण[म्]
अलंकारादिभ्यः को भेद इति ।

न चैतद्वयतिरिक्तमेषां सामान्यलक्षणमस्ति । तत्र केचिदुक्तलक्षणादि-
विशेषरूपत्वमेषां प्रतिपन्नाः । विवेचकास्तु तद्वयतिरिक्तान्येवैतानीत्याहुः ।
pp. 481-2.

In this same context Abhinava thus indicates the difference of Lakṣaṇa and Alānkāra on the one hand and the Āṅgas on the other:

लक्षणालंकारादीनां नोक्तिनियतं रूपमिति विशेषः । p. 482.

Having thus rejected the view that Lakṣaṇas are identical with Sandhyāṅgakas, as also the fourth and fifth views, he combines the various ideas of the other line of thought and says that Lakṣaṇa is Kāvyasarīra itself. It is said to be the Abhidhāvyāpāra itself as a whole. Commenting on the verse—

षट्त्रिंशदेतानि हि लक्षणानि प्रोक्तानि वै भूषणसंमितानि ।
काव्येषु भावार्थगतानि तज्ज्ञैः सम्यक्प्रयोज्यानि यथारसं तु ॥

in the text, Abhinavagupta says that the poetic expression itself as a whole, written in accordance with the Rasa, is called Lakṣaṇa. Lakṣaṇa is nothing but the Abhidhāvyāpāra of the poet's language intended to evoke Rasa.

यथारसं ये भावाः विभावानुभावव्यभिचारिणस्तेषां योऽर्थः स्थायी-
भावरसीकरणात्मकं प्रयोजनान्तरं गतानि प्राप्तानि । यदभिधाव्यापारोप-
संक्रान्ता उद्यानादयोऽर्थाः तत्र सविशेष(वि)भावादिभावं प्रतिपद्यन्ते तानि
लक्षणानीति सामान्यलक्षणम् । अत एव काव्ये सम्यक् प्रयोज्यानीति
विषयस्तेषामुक्तः । p. 383.

This Lakṣaṇa or the beautiful language or the poet's Abhidhā itself is what distinguishes Kāvya from other

utterances. And here, as is usual with him wheréver he agrees, Abhinava quotes Bhaṭṭa Nāyaka, who emphasises Abhidhā, or the poet's Vyāpāra in choosing the beautiful mode of expression as the characteristic of Kāvya, which is different from Sāstra or Purāṇa. In Sāstra, S'abda predominates. It is enough in Purāṇa if the story, the Artha, is somehow said. But in Kāvya one looks to the delectable way in which things are put. Thus in Kāvya, the Vyāpāra is important while word and idea are subordinate.

मद्वनायके(ना)पि (अ)त एव . . . अभिधाव्यापारप्रधानं काव्यमित्युक्तम् ।

शब्दप्राधान्यमाश्रित्य तत्र शास्त्रं पृथविदुः ।
 अर्थतत्त्वे तु युक्तेन वदन्तः स्थानमेतयोः ॥
 (अर्थे तत्त्वेन युक्ते तु वदन्त्यास्त्यानमेतयोः)
 द्वयोर्गुणत्वे व्यापारप्राधान्ये काव्यगीर्भवेत् । p. 383.

Abhinava quotes Bhāmaha also here to show that Kāvyasāra is distinguished from other utterances by the peculiarity of its expression, by its वक्त्रोक्ति. Later also he says—

बधो, गुरुः, फणितिः, वक्त्रोक्तिः, कविव्यापार इति हि पर्यायात्
 लक्षणं त्वलंकारशून्यमपि न निरर्थकम् । p. 405.

तत्र चित्तवृत्त्यात्मकं रसं लक्षयन् तद्रसोचितविभावादिच्चसंपादकः
 त्रिविधोऽभिधाव्यापारो लक्षणशब्देनोच्यते इत्येषां सामान्यलक्षणम् । . . .
 एवं किंचिदभिधीयमानं केनचिद्रूपेण रसोचितेन विभावादिरूपेण तमेव
 पदार्थकमं लक्षयन् लक्षणम् । p. 382.

Immediately after quoting the above given verses from Bhaṭṭa Nāyaka he says—

भामहेनापि—‘सैषा सर्वैव वक्रोक्तिरनयार्थे विभाव्यते’ इत्यादि ।

तेन परमार्थे व्यापार एव लक्षणम् ।

In another place he says—

सर्वे विभावाद्युचितो निर्वर्ण्यमाणः काव्यलक्षणत्वेन सूचितः ।

p. 399.

If Lakṣaṇa should be thus taken as equal to poetic expression, the natural consequence is that Lakṣaṇas are not 36 only but as many as the poetic expressions. This Abhinava grants and says that Bharata only indicated a few, 36 of such possible Lakṣaṇas. He adds that it is because of this that, according to another view, Bharata gives another set of Lakṣaṇas with definitions. Abhinava here refers to the Anuṣṭubh and Upajāti recensions, takes both of them as given by Bharata, but says, that he follows the list handed down from his own teacher.¹

षट्त्रिंशदिति च नान्यादि(नान्यनि)वारणपरम् । कविहृदय-
वर्त्तिनाम् प्रियाणां (अभिप्रायाणां) परि (अपरि) संख्येयत्वात् । . .

. . . तथा च मतान्तरेण भरतमुनिरेव अन्यथाप्युद्देशलक्षणेन च नामा-
न्तरैरपि लक्षणान्तरैरपि च व्यवहारं करोति । तत एव पुस्तकेषु भेदो दृश्यते ।
तं च दर्शयिष्यामः । परि(ठि)तोद्देशकमस्तु अस्मदुपाध्यायपरम्परागतः ।

p. 384.

¹ But this is an after-thought which Abhinava got up as evidence for his view of infinity of Lakṣaṇas. It is also a passing thought, for instead of, consistently with this, explaining the two sets with different illustrations, he tries with great difficulty to show the identity of many of the Lakṣaṇas of the Anuṣṭubh list with those of the other, which he mainly follows.

It also follows, if Lakṣāna is Kāvyasarīra it has further adornment with Alāṅkāras. So says Abhinava—

एवं कविव्यापारबलाद् यदर्थजातं लौकिकात् स्वभावात् विवरानं
तदेव लक्षणमित्युक्तं । तत्र(स्य) शरीरकल्पस्य अलंकारा अधुना वक्तव्याः ।

p. 404.

काव्ये तावलक्षणं शरीरम्, तस्य उपमादयः त्रयोऽर्थमागाः । p. 404.

Lakṣāna is Kāvya itself while Alāṅkāra is extraneous ornament, Pr̥thaksiddha, Vastvantara.

एवमर्थस्यापि यद्रसाभिव्यक्तिहेतुत्वं सोर्जर्गुणः । यस्तु वस्त्वन्तरं
वदनस्येव चन्द्रः, सोऽलंकारः । यस्तु त्रिविधोऽप्यभिधाव्यापारः स लक्षणानां
विषयः । p. 382.

Thus Abhinavagupta adopts the first view, the third view and the seventh view, in generally stating his conception of Lakṣāna. In interpreting particular Lakṣānas and their definitions given by Bharata, Abhinava adopts the other views related to these views. Thus in explaining the first Lakṣāna called Bhūṣāna or Vibhūṣāna he adopts the sixth view. Bharata defines Bhūṣāna thus—

अलंकारैर्गुणैश्चैव बहुभिः समलङ्घतम् ।
भूषणैरिव विन्यस्तैस्तद्बूषणमिति स्मृतम् ॥

Abhinava says here that Bhūṣāna is the proper use of Alāṅkāras and Guṇas in accordance with the Rasa, with an eye to रसौचिय. In pointing out what this Rasa-aucitya is and how Alāṅkāras should be introduced in accordance with it, he quotes Ānandavardhana's Kārikās in the Dhvanyāloka,

II Uddyota, on Alaṅkāra-samikṣā—विवक्षा तत्परत्वेन नाङ्गित्वेन कदाचन etc. and refers to his own Locana thereon.

Then Abhinava adopts the seventh view often in dealing with the definitions of particular Lakṣaṇas and in suitably illustrating them. The illustrative verses he cites for a Lakṣaṇa happen to exhibit an Alaṅkāra also. Abhinava notes that fact and says that the beauty of the verse is due, not to the Alaṅkāra but only to the Lakṣaṇa. He shows how there is no 'गतार्थता' by Alaṅkāras. Commenting on his illustration for the second Lakṣaṇa called अक्षरसङ्घात, he says—

अत्र अर्थस्य अलंकारघटनाप्रयासमन्द(न्त)रेणैव सुन्दरत्वं लक्षण-
कृतमेव ।

p. 386.

This non-alāṅkāric beauty in this case is due to the Lakṣaṇa, Akṣara saṅghāta, which Abhinava takes as Pada-aucitya, the suggestive appropriateness of Padas, Nāmapadas and Sambodhana padas. Having said this, Abhinava finds himself hard put to distinguish this Lakṣaṇa of the Sābhi-prāyatva of Padas from what Bharata has given as the Guṇa called Ojas; he then advances the explanation that behind Guṇas like Ojas, there is a Kavi-vyāpāra responsible for the beauty meant by those Guṇas and it is that Vyāpāra which is Lakṣaṇa; and that instances of Lakṣaṇas cannot be had without being mixed up with Alaṅkāras and Guṇas.

एतेषां च लक्षणानां सङ्कीर्णत्वेन लक्ष्यं दृश्यते । p. 386.

The natural grace of a verse even in the absence of Alaṅkāra as in the verses of Amaruka is due to Lakṣaṇa. This is the view he often adopts. He illustrates the third Lakṣaṇa called शोभा by the verse in the Sākuntala—‘मेदश्छेदकृशोदरं लघुं भवत्युत्थानयोग्यं वपुः’ etc. and makes the comment that there

is no *Alaṅkāra* in the verse but yet there is beauty in it and that it is due to the *Lakṣāna* called *S'obhā*.

न चात्र अलंकारः कश्चिदिति कविव्यापारेण (व्यापारः) यः शब्दार्थ-
व्यापारादेव अर्थघटनात्मा, तत्कृतं हृदयं लक्षणार्थमेव (?) । अशोभनोऽप्यमुना
नयेन शोभत इति शोभेयमुक्ता ।

p. 387.

That the very *Abhidhāvyāpāra* of the poet is *Lakṣāna* is clinched by *Abhinava* in his exposition of the fourth *Lakṣāna* called *Abhimāna*, by reading that *Lakṣāna* in the end as *Abhidhāna*.

अथाभिमानः कविना अलङ्कार(?)उपमानोपमेयभावस्य
कथच्चिदप्यस्वीकारात् केवलं वक्तुरभिमतं . . . इति अभिधानाख्यं
लक्षणम्¹ ।

p. 387.

He adopts the eighth view, which is his own teacher's, in his exposition of the *Lakṣāna* called *Guṇānūvād* and in other places. Explaining the *Lakṣāna* called *Guṇakīrtī* in his illustration which involves *S'leṣa* *Alaṅkāra*, he says—

अत एव तत् (?)श्लेषोऽत्र प्रधानम् गुणकीर्तनं नाम लक्षणं
उपमाश्लेषानुग्राहित्वे(न) स्थितितम् । लक्षणानि हि अलंकाराद(न)पि
चित्रयन्ति । तदेव अग्र एव वक्ष्यामः ।

p. 388.

Here he adopts the eighth view only slightly. He says that the *Lakṣāna* called *Guṇakīrtana* helps *Upamā* and *S'leṣa* and that *Lakṣānas* beautify even *Alaṅkāras*. He clearly adopts this eighth view that the further elaboration of

¹ Regarding the verse defining this *Lakṣāna*, *Abhinava* notes both the variants 'Dhāryamāṇa' and 'Vāryamāṇa.'

manifold Alānkāras is the result of their interaction with the Lakṣaṇas, in a further passage under the ninth Lakṣaṇa, Guṇānuvāda.

अथ गुणानुवादः ।

यथा

पालिता धौरिवेन्द्रेण त्वया राजन् वसुन्धरा ।

ननु उपमेयमलंकारः ? कि . . . तत (किं ततः ?) उक्तं ह्यलंकाराणां वैचित्रयं लक्षणकृतमेव । एत एव शिक्षितैरपि दण्डप्रभृतिभिः ये निरूपिताः उपमामेदाः, तत्र यो भेदकोऽशः आचित्यासासंश्र(श)यनिर्णयादिरथः स तादृक् पृथगलंकारतया गणितः । गणनेऽपि वा संसृष्टिसंकरापत्तिः । अर्थमात्रं तदिति चेत् तहि तदेव लक्षणम् । यथा हि राजतामविभज्य विचार्यमाणः इत्थमवतिष्ठते — मुकुटाद्यलंकारः शौर्यादिगुणव्यूढोरस्कत्वादिलक्षणसमुदायः । राजा अलंकार्यश्च गुणवांश्च लक्षणीयश्च । तथा काव्यमपि । तेन गुणालंकारातिरिक्ताः सर्वे लक्षणमिति मन्तव्यम् ।

p. 390-1.

Whatever beauty in a Kāvya is not due to either Guṇa or Alānkāra is due to Lakṣaṇa. If so, will it not be that all Kāvya is Lakṣaṇa ? Yes, says Abhinavagupta.

नन्वेवं सर्वत्र लक्षणयोगः ? क आक्षेपार्थः ? प्रियमेव ह्यस्माकमदः ।

p. 391.

Thus in this passage Abhinava combines his teacher's view, *i.e.* the eighth with the seventh, reconciles both by making them as parts of a bigger and more comprehensive view of his. Abhinava opines that Lakṣaṇa is sometimes natural grace and sometimes it adds beauty to Alānkāra also. Thus he considers it to be more important than Alānkāra.

अत एव पूर्वं 'काव्यवन्धास्तु कर्तव्याः षट्त्रिंशलक्षणान्विताः' इति लक्षणान्येव हि प्रधानम्, तत्प्रसंगेन ग्रहा(गुणा)लंकार(रा) इति । तात्पर्य-विशेषलक्षण(लक्षणविशेषतात्पर्य)व्याख्याने चैतत् स्फुटयिष्यामः ।

p. 382-3.

In the explanation of the sixth Lakṣāna, Protsāhana, Abhinava again adopts his teacher's view and points out how this Lakṣāna adds Vaicitrya to Aupamya and Aprastutaprasamsā. Under the tenth, Atisaya, he says that it is this Atisaya Lakṣāna that makes the Atisayokti Alaṅkāra. The 'Kavivyāpāra' view recurs under Kṣamā, the twenty-eighth; as the very 'Kāvya sarīra', the same view recurs under Anuvṛtti, the thirty-first and Yukti, the thirty-third.

Thus Lakṣanas are important because they are elaborately enumerated at first, they are the very Kāvyasarīra,¹ or the Kavivyāpāra or Abhidhā of the poet, they are elements of natural beauty even in the absence of Alaṅkāras, they are the factors that multiply the three Alaṅkāras into many, and they beautify sometimes even Alaṅkāras. Through the first Lakṣāna Abhinava forces the idea that

¹ It is this idea of Lakṣāna as the Kāvyasarīra itself that Abhinava holds at the end of his commentary on the previous chapter, while commenting on the text, 'काव्यवन्धास्तु कर्तव्याः षट्त्रिंशलक्षणान्विताः', which introduces the topic of Lakṣāna in the next chapter. Abhinava here works out a metaphor with a beautiful house, the metre being the ground, Lakṣāna, the building of the house itself, Alaṅkāras and Guṇas, the paintings etc.

यथा प्रासादकोऽ्यादिके (?) कर्तव्ये प्रथमं भूमिः, तद्वत् काव्ये निर्मातव्ये भूमि-कल्पः छन्दोविधिः, क्षेत्रप्रियग्रहत्तसमाश्रयमित्यादिविरचनस्थानीयं लक्षणयोजनम्, चित्र-कर्मप्रतिममलंकारगुणनिवेशनम्, एवंभूतवाचिकाभिनयस्वरूपं चतुर्दशादिभिः पृष्ठभिरध्यायैस्त्वयते ।' p. 377.

Lakṣaṇa is also a principle of औचित्य and under the last, he speaks of Aucitya as the purpose of Lakṣaṇa. परमौचित्यत्यापनं प्रयोजनम् । p. 403. If Lakṣaṇa should be so elastic or so comprehensive, we would have not 36 of them only, but an infinite number of them. Quite so replies Abhinava-gupta. The Lakṣaṇas are अलंकार-अनुग्राहक and in their combinations with each Alaṅkāra, they produce many varieties. In combining among themselves also they breed numberless varieties. Thus infinite are the varieties of beautiful expression in kāvya. Abhinava says under the thirty-first, *Anuvṛtti* :

अपस्तुतप्रशंसात्वेऽपि हि यदपस्तुतस्य शरीरवैचित्र्यं तलक्षणकृतमेव ।
लक्षणं हि शरीरमित्युक्तम् ।

ततोनो(तेनो)पमानशरीरस्य उपमेयशरीरस्य वा वैचित्र्य(यं) लक्षणानामेव व्यापारं(रः) इत्येवमुपमारूपकदीपकानां त्रयाणामलंकारत्वेन वक्ष्यमाणानां प्रत्येकं षट्ट्रिंशलक्षणयोगात् लक्षणानामपि च एकद्वित्याद्य-वान्तरविभागभेदादान(न्त्यं) केन गणयितुं शक्यम्, इदार्नो शतसहस्राणि वैचित्र्याणां सहृदयैरुत्प्रेक्ष्यन्ताम् ।

p. 401.

In this passage Abhinava gives a new and clever idea. An Upamā is an Alaṅkāra. It is expressed and has its S'arīra. That S'arīra itself has to be beautiful. The beauty of the very expression of Simile or other Alaṅkāras is Lakṣaṇa. In his Dhvanyāloka locana, Abhinava has pointed out that Alaṅkāras have to be beautiful and that expressions like 'गौरिव गवयः' do not become Alaṅkāra because of the absence of a basic beauty which is necessary. This basic beauty he ascribes to Lakṣaṇa in the Abhinava Bhāratī in his exposition of the Upamā Alaṅkāra.

काव्यबन्धेषु काव्यलक्षणेषु¹ सत्स्वति अनेन गौरिव गवय इति
नायमलङ्कार इति दर्शितम् । p. 405.

IX

Daṇḍin, as he was going, cast a remark on Lakṣāṇa. For him the whole Kāvyaprapañca is Alaṅkāra-Brahman. Naturally he considered Lakṣāṇa to be Alaṅkāra. When he considered even the Sandhyāṅgas and the Āṅgas of the four Vṛttis, Kaisikī etc. as Alaṅkāras, it is no wonder that he considered so this concept, Lakṣāṇa, which has so much in common with Alaṅkāra. He says—

यच्च सन्ध्यङ्गवृत्यङ्गलक्षणाद्यागमान्तरे ।

व्यावर्णितमिदं चेष्टम् अलंकारतयैव नः ॥ II, 366.

The Lakṣāṇa referred to in this verse is Bharata's Lakṣāṇa. Taruṇavācaspati says—लक्षणम्, विभूषणम् अक्षरसंहतिश्च । आगमान्तरे भरते । Alaṅkāra in Daṇḍin is a wide berth which can conveniently accommodate these and many more.

The Dasarūpaka mentions the Lakṣāṇas at the end and does not treat of them since it includes them in Alaṅkāras and Bhāvas. This attitude is very logical, since many of the Lakṣāṇas are either Alaṅkāras or Bhāvas. The text says—

षट्त्रिंशद्गुषणादीनि सामादीन्येकविंशतिः ।

लक्ष्य(क्षम)सन्ध्यन्तराख्यानि सालंकारेषु तेषु च ॥

हर्षोत्साहेषु अन्तर्भावान् कीर्तिंता इति पूर्वश्लोकादध्याहारः ।

¹ The text of Bharata here is यत् किञ्चित्काव्यबन्धेषु साद्ययेनोपमीयते and 'Bandha' here meaning merely 'composition' can hardly bear the interpretation Abhinava puts on it.

The Avaloka adds—

‘विभूषणं चाक्षरसंहतिश्च शोभाभिमानौ गुणकीर्तनं च ।’ इत्येव-
मादीनि षट्त्रिंशत् काव्यलक्षणानि ‘साम भेदः प्रदानं च’ इत्येव-
मादीनि सन्ध्यन्तराण्येकविंशतिः उपमादिषु अलंकारेषु हषौत्साहादिषु च
अन्तर्भावात् न पृथगुक्तानि ।

Bhoja, in his *Sṛṅgāraprakāśa* (Vol. II, Chapter 12, p. 450, Mad. MS.), while dealing with the technique of the drama, says first that the drama shall have 64 Lakṣaṇas.

लक्षणैश्च चतुष्पञ्च्या युक्तं कुर्वीत नाटकम् ।

He comes to the topic, *Lakṣaṇa*, on p. 524, first enumerates 64 of them, then defines and illustrates each. Bhoja is given to elaboration and he takes up some of the *Anuṣṭubh* list of 36, some of the *Upajāti* list of 36, adds a few which are his own and thus makes a good number of 64. Certain numbers have a destiny and in Bhoja's bulky writings, in his classifications, such numbers appear often. This chapter is called ‘प्रबन्धाङ्गचतुष्षष्ठिचतुष्ट्यी’ dealing with 4 sets of 64 *Āngas* of the *Prabandhas*. Thus it is out of an artistic sense of uniformity that Bhoja made *Lakṣaṇas* also 64. For Bhoja's list, see table at the end.

Bhoja is acquainted with both the lists of Bharata. His definitions are mostly reproductions from Bharata with slight variations. From the name of the chapter we are to take that Bhoja considers *Lakṣaṇa* as a *प्रबन्धाङ्ग* like *सन्ध्याङ्ग*, with which it is clubbed together and described. He generally says that they are for beautifying the work. At the end of his treatment of the *Lakṣaṇas* he says of them—

एतानि काव्यस्य विभूषणानि प्रायश्चतुष्पृष्ठरुदाहृतानि ।

प्रबन्धशोभाकरणाय तज्ज्ञैः सम्यक् प्रयोज्यानि यथारसानि ॥

Bhoja takes Lakṣaṇas as features of dramas only. He tries to give us some distinction between the Lakṣaṇas and the Sandhyaṅgas. After illustrating the first Lakṣaṇa called Bhūṣaṇa, which is speech full of Alaṅkāras and Guṇas, he says—

अत्र क्षेषोपमाप्रत्यक्षादिभिरलंकरैः क्षेषप्रसादसौकुमार्यादिभिश्च गुणै-
रुपेतता द्रष्टव्या । एवं वक्ष्यमाणेष्वपि गुणालंकारा यथासंभवमूहनीयाः ।
.... करैश्च नियमो नारभ्यन्ते ? । सन्ध्यज्ञेषु तु गुणालंकारयोगो नो(ना)-
पेक्ष्यत इति ।

The text is incomplete and corrupt. Bhoja means to say that just as the first Lakṣaṇa involves Guṇas and Alaṅkāras, so also the others and it is this that differentiates Lakṣaṇas from Sandhyaṅgas which do not involve Guṇa or Alaṅkara. This explanation is clever and shows us how many Lakṣaṇas look like Alaṅkāra but is not wholly sanctioned by Bharata, who described Bhūṣaṇa alone as being 'profuse with Guṇas and Alaṅkāras' and never meant the extension of its nature to the other Lakṣaṇas also. No doubt, some Lakṣaṇas definitely mention and involve a few Alaṅkāras.

Sāradātanaya, in his Bhāvaprakāṣa, deals with Lakṣaṇas in Chapter 8. In the Nāṭya Sāstra we see the Lakṣaṇa described as Bhūṣaṇa. 'प्रोक्तानि वै भूषणसंमितानि' 'एतानि वा काव्य-
विभूषणानि ।' So some writers have called the Lakṣaṇas Bhūṣaṇa also. There is propriety in this name from the point of view of function, since all the writers say that Lakṣaṇas adorn the Kāvya. Sāradātanaya calls them Bhūṣaṇas and gives

them as one of the items in the technique of Nāṭaka. He says—‘षट्ट्रिंशद् भूषणाणि च’ : ‘36 Lakṣaṇas also’. But while enumerating and defining he gives 54. At the end again he mentions their total number as 64 and calls the Lakṣaṇa here नाट्यालंकार ‘चतुष्षष्टिरूपाः कथिता नाटकाश्रयाः’ p. 224. Gaek. edn. Thus, as in other places, the text of Sāradātanaya causes great confusion. Sāradātanaya’s list contains Lakṣaṇas from both the lists. A few of them are new. 26 are from the Upajāti list and 14 are from the Anuṣṭubh list. The remaining 14 in the total of 54, are new. They are—

नयः, स्पृहा, अभिज्ञानम्, उद्देशः, नीतिः, अर्थविशेषणम्, निवेदनम्, परिवादः, उद्यमः, परिहारः, आश्रयः, उक्तिः, देशः and प्रहर्षः ।

Two of these, स्पृहा and परिवादन are found in Bhoja’s list. Naya may be Bharata’s Anunaya and Parivāda may be Bharata’s Parivedana or Paridevana. Sāradātanaya’s definitions of the Lakṣaṇas are most of them brief adaptations of Bharata’s definitions.

Jayadeva’s Candrāloka is the only work on poetics which treats of Lakṣaṇas along with such topics as Guṇa and Alaṅkāra. It is curious how Lakṣaṇa found its way into this work of later times, not dealing with dramaturgy. Jayadeva is aware of the topic of Lakṣaṇa but is not sure of its nature or place in Kāvya. Even among the Lakṣaṇas, he gives with definitions and illustrations, only a few. Mayūkha 3 of the Candrāloka gives the following Lakṣaṇas:—

अक्षरसंहतिः, शोभा, अभिमानः, हेतुः, प्रतिषेधः, निरुक्तम्, मिथ्याध्यवसायः, सिद्धिः, युक्तिः and कार्यम्—all of the Upajāti list. It is remarkable how Jayadeva missed the very first Lakṣaṇa called Bhūṣaṇa and the no. 36 also and gives only 10. Jayadeva’s definitions of these are concise and more definite

than those in Bharata and when we read these together with their illustrations, we cannot miss the fact that it is not very far from Lakṣāna to Alaṅkāra. In the last verse he briefly indicates the nature of Lakṣāna and says that Lakṣānas like the above given ten, are many.

इत्यादिलक्षणं भूरि काव्यस्थाहुर्महर्षयः ।
स्वर्णब्राजिष्णुभास्तुत्व(भालत्व)प्रभृतीव महीभुजः ॥

Just as Mahāpuruṣas like kings have the Lakṣānas, a gold-bright forehead etc., Kāvyas have their Lakṣānas. Vaidyanātha Pāyaguṇḍa, in his commentary on the Candrāloka, says in an earlier context, that the Lakṣānas are Kāvya Jñāpaka, an attempt at explanation which does not carry him or us far.

Again, if we go through the 5th Mayūkha and its list of Alaṅkāras, numbering hundred, we find there, besides दृष्टान्त, निर्दर्शना, संशय and other names, associated in Bharata with Lakṣānas, which must have very early passed into the fold of Alaṅkāra, some of the above given ten themselves are counted as Alaṅkāras. Thus we have मिथ्याध्यवसितिः, युक्तिः, निरुक्तिः, प्रतिषेधः and हेतुः. Among these, the illustration for मिथ्याध्यवसिति alaṅkāra in the Kuvalayānanda is an adaptation of that given for the Lakṣāna of the same name. The same illustration—‘ईदृशैश्वरितैर्जने सत्यं दोषाकरो भवान्’ is given for both निरुक्तिलक्षण and निरुक्त्यलंकार.

S'īṅgabhūpāla also calls the Lakṣāna, Bhūṣāna. (R.A.S. chap. III, pp. 247—264. Triv. ed.) He considers them as beautifying elements of the plot of the drama.

शरीरं वस्त्वलंकुर्यात् षट्त्रिंशद्दूषणैः स्फुटम् ।

He completely follows the Anuṣṭubh list with this minor difference that he reads लेश as लेख and gives the synonym मधुरभाषण for Bharata's प्रियं वचनम्. S'ingabhūpāla takes Bharata's own definitions and compresses them in half verses. In some cases, as for instance in the definition of प्राप्ति, he is more definite than Bharata, by restricting a comprehensive idea to a particular case. His definitions of निर्दर्शनम्, विशेषणम्, पदोच्चयः, तुल्यतर्कः, तद्विपर्ययः, अतिशयः, गुणकीर्तनम् and माला are reproductions of Bharata's verses.

Visvanātha, in chapter six of his Sāhitya darpaṇa, treats of Lakṣaṇa. He gives the 36 of the Anuṣṭubh list with this difference that he gives Saṅkṣepa newly in the place of Kṣobha. Some of his definitions of these are succinct adaptations of Bharata's, while some are reproductions of those of Bharata. He points out their existence in dramas with illustrations. He realises the logic of the attitude of the Dasarūpaka but is more loyal to Bharata, for the sake of whose words he takes that there should be 36 Lakṣaṇas in dramas. He says in the end—

एषु केषांचित् गुणालंकारभावसन्ध्यङ्गविशेषान्तर्भवेऽपि नाटके प्रयत्नतः कार्यत्वात् विशेषोक्तिः ।

Besides these 36 Lakṣaṇas, Visvanātha has another set of similar items which he calls Nātyālaṅkāra. They are 33 in number. When we go through this list we find that most of them are the Lakṣaṇas themselves of the Upajāti list. Thus we find here आशीः, आक्रन्दः, कपटः, क्षमा, पश्चात्तापः, उपपत्तिः, प्रोत्साहनम्, अभिमानः, अनुवर्तनम्, याच्चा, आख्यानम् and युक्ति, 12 from the Upajāti list of Lakṣaṇas. While dealing with Lakṣaṇas in that same name he used the Anuṣṭubh list with a small difference. He left out क्षोभ and had in its place संक्षेप.

The Kṣobha left out there has entered this list of 33 Nātyā-laṅkāras. The remaining 20 of this list are not available anywhere in the Nāṭya Sāstra. Among those Lakṣaṇas of the Upajāti list which are not common to the Anuṣṭubh list also, there are yet गुणानुवादः, मिथ्याध्यवसायः, प्रतिषेधः, निर्भासनम्, कार्यम्, अनुनीतिः and परिदेवनम्, seven, which are not taken at all. The first writer who is now known to have introduced new Lakṣaṇas is Bhoja. In his list of 64 which contains all the 36 of the Anuṣṭubh list and a few of the Upajāti list, he introduced 12 new Lakṣaṇas, स्पृहा, परिवादनम्, मृषोद्यमः, छ्लोक्तिः, काकुः, उन्मादः, परिहासः, विकत्थनम्, यद्यच्छायोगः, वैषम्यम्, प्रतिज्ञानम् and प्रवृत्तिः. Of these 12, स्पृहा and परिवादः are the only two found in Sāradātanaya's list of 54. It is quite likely the text is not complete and Sāradātanaya who numbers Lakṣaṇas in the end as 64, took more of the above 12 of Bhoja. Visvanātha follows Sāradātanaya and takes the following of Sāradātanaya's new Lakṣaṇas, उद्यमः, आश्रयः, स्पृहा, परिवादः, नीतिः, अर्थविशेषणम्, परिहारः, निवेदनम् and प्रहर्षः, numbering 9. The remaining eleven in the 20 are new, found only in Visvanātha. They are गर्वः, उत्प्रासनम्, आशंसा, अध्यवसायः, विसर्पः, उल्लेखः, उत्तेजनम्, साहाय्यम्, उत्कीर्तनम्, प्रवर्तनम् and उपदेशनम्. It is likely that some of these are really Sāradātanaya's, ten of whose 64 are now missing in the text.¹ Of these अध्यवसाय is said to be प्रतिज्ञानम् by Visvanātha. If so, it is not different from Bhoja's प्रतिज्ञानम्. उत्प्रासन which is explained as उपहास is the same as Bhoja's परिहास. उत्कीर्तन is unnecessary reduplication for it is described just as the other Nāṭyā-laṅkāra called आख्यान, which is a Lakṣaṇa in Bharata's Upajāti list. There does not seem to be any

¹ Gaek. ed. pp. 223-226.

distinction between उत्तेजनम् and प्रोत्साहनम्. प्रवर्तन is nothing but Bhoja's प्रवृत्तिः. उपदेशन need not be a separate Nātyā-laṅkāra, since he has already given a Lakṣaṇa called उपदिष्टम्.

Why is it that Visvanātha made two separate topics as Lakṣaṇas and Nātyā-laṅkāra and how? The materials for him are the 2 sets of Lakṣaṇas in Bharata and those in Bhoja and Sāradātānaya. Visvanātha took the Anuṣṭubh list to represent Lakṣaṇas and made out a 33 from the Lakṣaṇas of the Upajāti list and of Sāradātānaya's list and called the latter Nātyā-laṅkāra. Visvanātha perhaps wanted to stick to the number '36' given in Bharata. Sāradātānaya says at the end of his treatment of Lakṣaṇas—

चतुष्प्रष्टुरलंकाराः कथिता नाटकाश्रयाः ।

This use of the words 'Alaṅkāras of Nāṭaka' gave a convenient title under which, with a claim to be more neat and to have introduced a new item, Visvanātha could put all the other Lakṣaṇas.¹ Jagaddhara who takes this name applies it to Lakṣaṇas themselves which will agree with what Sāradātānaya has actually said. Further Visvanātha seems to have thought that he could easily interpret the word Alaṅkāra in the following verses of Bharata which he quotes here, as Nātyā-laṅkāra, whereas, it refers only to figures of speech.

¹ Māṭgupta seems to be the first to speak of the Nātyā-laṅkāra. We see it mentioned in his definition of Nāṭaka, as also the Laksāṇa under the name Vibhūṣaṇa, as quoted by Rāghavabhaṭṭa in his commentary on the Sākuntala.

प्रकृत्यवस्थासन्ध्यङ्गसन्ध्यन्तरविभूषणैः ।

नाट्यालंकरणैर्नानाभाषायुक्तपात्रसम्बन्धैः ।

नाटकं नाम तज्ज्येऽरूपकं नाट्यवेदिभिः ॥ Kale's ed., pp. 5 and 6.

पट्ट्रिंशलक्षणोपेतमलङ्कारोपशोभितम् ।

मृदुशब्दाभिधानं च कविः कुर्यात् नाटकम् ॥

Vis̄vanātha realises also that Nātyālaṅkāra is not much different from Lakṣāna and that both again, to speak boldly, are unnecessary, since they turn out to be either Bhāvas, Alaṅkāras or Sandhyaṅgas.

एषां च लक्षणं(ण)नाट्यालङ्काराणां सामान्यत एकरूपत्वेऽपि भेदेन व्यपदेशः गङ्गुलिकाप्रवाहेण । एषु च केषांचित् गुणालङ्कारभावसन्ध्यङ्गविशेषान्तर्भावेऽपि नाटके प्रयत्नतः कर्तव्यत्वाद् विशेषोक्तिः ।

Talking of the function of Nātyālaṅkāra he says—‘नाट्यभूषणहेतवः’, which vague description is further argument for what we have said just above.

Taking Lakṣāna as a feature of drama only is a view narrower than the one attached to that word. Bhoja, Sāradā-tanaya, Sīṅgabhūpāla and Vis̄vanātha have narrowed it further by mentioning them only in Nāṭaka, the first and best form of drama. Rāghavabhaṭṭa in his commentary on the Sākuntala criticises Dhanika for the inclusion of the 36 Lakṣānas in Alaṅkāras and Bhāvas. He quotes the authority of the Abhinava bhāratī for proving the difference of Lakṣāna from these and promises to indicate the Lakṣānas in the Sākuntala in the course of his commentary. The list of 36 Lakṣānas is quoted by him from Māṭrgupta. This long passage and discussion on Lakṣāna is found only in the Nirnaya Sāgar edition of Rāghava Bhaṭṭa’s commentary and of the Sākuntala. The edition of Mr. Kale, without any discussion at all, points out the first Lakṣāna called ‘Bhūṣāna’

as being present in the portion up to the verse of Act I 'यदालाके सूक्ष्मं' etc. Rāghava Bhaṭṭa is not so enthusiastic over Lakṣaṇa as he goes further, for he points out only nine of them in Act I, none in Act II, only two in Act III, none in Acts IV and V, only one in Act VI and only two in the last Act. These are the Lakṣaṇas he points out—भूषणम्, अभिप्रायः, प्रसिद्धिः, निरुक्तम्, पदोच्चयः, उदाहरणम्, अनुक्तसिद्धिः, निर्दर्शनम्, दृष्टम्, माला, मनोरथः, हेतुः, अक्षरसञ्चातः and अनुनयः, numbering fourteen, all belonging to the Anuṣṭubh list. The definitions he gives for some of these are from Śiṅgabhūpāla. These Lakṣaṇas he points out just in those places which Śiṅgabhūpāla himself has given as illustrations.

Jagaddhara in his ṭīkā on the Mālatīmādhava indicates four Lakṣaṇas in Act III and two in Act IV. He gives their definitions which resemble but are not exactly those in Bharata. These six are पृच्छा, पश्चात्तापः, आख्यानम्, निर्दर्शनम्, माला and प्रसिद्धिः. These are from both the Anuṣṭubh and the Upajāti lists. He calls them Nāṭyālaṅkāra.

Rucipati, in his commentary on the Anargharāghava, points out two Lakṣaṇas in Act IV, calling them by the name Nāṭyālaṅkāra. These two are अभिमान and छलोक्ति (p. 157 and p. 182, Nir. edn.). He also quotes definitions for these two under the name Bharata, but the definitions are not from Bharata. The second, छलोक्ति is no Lakṣaṇa in Bharata. Bhoja is the first to give it. Thus Rucipati follows some unknown writer who followed Bhoja but substituted the name Nāṭyālaṅkāra for Lakṣaṇa.

Rājānaka Ratnākara, in his insatiable love for S'leṣa, introduces the Nāṭyaśāstra very often in his Haravijaya. In the penultimate verse (57) of canto XXI he describes a Nāṭaka, through श्लिष्टोपमा where he mentions Lakṣaṇa.

इति रसपोषयुक्तिमदनुज्ञितवृत्तिगुणव्यपाश्रयं
प्रथितशुभाङ्गलक्षणम् अपूर्वकृतिप्रवणात्मतां दधत् ।
कविरिव नाटकम् ॥ K. M. edn., p 286.

Rājānaka Alaka says in his commentary here—

अङ्गानि सन्धीनामवयवाः, 'उपक्षेपः परिकरः
परिभावना' इत्यादयः[।] चतुष्पष्टिः(:) लक्ष्याणि(।) (लक्षणानि) 'विभूषणं
चाक्षरसंहतिश्च . . . गुणाभिमानोऽतिशयः सहेतुः' इत्यादीनि पट्टिंशत्
काव्यव्यवस्थास्थापकानि ।

Ratnākara refers to Lakṣaṇas as a feature of the Nāṭaka. Alaka follows the Upajāti list. We cannot get much out of his vague explanation of the nature of Lakṣaṇas as काव्यव्यवस्थास्थापक ; but we see that he followed Bharata and held them as features of Kāvya and not of Nāṭaka only.

Bahurūpamisra, commentator on the Dasarūpaka, a writer later than Sāradātanaya, speaks of Lakṣaṇa twice :

(a) Commenting on Dasarūpaka III, 32-33 :

रसं वा न तिरोदध्याद् वस्त्वलङ्गारलक्षणैः ।

Dhanika says : लक्षणैः भूषणादिभिः ।

Dhanika takes Alaṅkāra in the text as Upamā etc. But Bahurūpa takes Alaṅkāra also as Nāṭakālaṅkāra, Atisaya etc., and Lakṣaṇa as the concept of the same name.

उपमादयोऽलङ्गाराः । अतिशयादयो नाटकालङ्गाराः । शोभो
दाहरणसंशयदृष्टान्तक्षमागुणानुवादानन्दकपटादीनि लक्षणानीतिः ।

P. 35, MS. in the Madras Govt. Oriental MSS. Library.

(b) At the end, the Dasarūpaka says षट्ट्रिंशद्भूषणादीनि etc. Here Bahurūpa gives the Lakṣaṇas, Bhūṣaṇa etc. and

says that, similar to the Lakṣaṇas, there are also others called Nāṭyālaṅkāras.

Thus Bahurūpa has two sets, one called Nāṭakālaṅkāra and the other Lakṣaṇa. The MS. gives a list of Nāṭakālaṅkāras and Lakṣaṇas and there are gaps in the MS.

(नाटक)लङ्कारानाहुः—अतिशयः, नयः, दाक्षिण्यम्, अभिन-
उपदिष्टम्, माला, सम्भ्रमः, अर्थापत्तिः, . . . प्राप्तिः, हेतुः,
विशेषणम्, गुणातिपातः, विचारः, . . . आशीः, अभिमानः, कपटः,
याच्चा, निदर्शनम्, अभिज्ञानम् (भूषणम्), अक्षर-
सङ्घातः, शोभा, उदाहरणम्, क्षोभः, अर्थविशेषणम्, प्रोत्साहनम्, गुण-
कीर्तनम्, कीर्तिः, आत्म्यानम्, निवेदनीयम्, परिवारः, उपपत्तिः, गुणा-
नुवादः, परिहारः, उद्यमः, कार्यम्, अनुक्तसिद्धिः, आश्र(श)यः, युक्तिः,
लेशः, अनुवृत्तिः, क्षमा, प्रहर्षः, प्रियवचनम् इति (लक्षणानि)

The text unfortunately stops with 'Iti.' Bahurūpa's position regarding Lakṣaṇa is similar to that of Visvanātha and it is most likely that Sāradātanaya's fuller text is the basis for Bahurūpa whose two lists contain Lakṣaṇas of both the lists in Bharata and those found newly in Sāradātanaya. See also my article on Bahurūpamisra's Dasarūpavyākhyā, J. O. R., VIII, pp. 333-4.

There is evidence to show that the Saṅgitarāja of king Kumbhakarṇa dealt with the Lakṣaṇas. In his comments on sl. 12 of the last canto of the Gītagovinda, Kumbha says in his Rasikapriyā :

गुणकीर्तनं नाम नात्यालङ्कारः । तल्लक्षणं सङ्गीतराजे—

वह्नां गुणिनां यत्र नामार्थजनितैर्गुणैः ।

एकोऽपदिश्यते यत्तु कीर्तिं गुणकीर्तनम् ॥

Guṇakīrtana is a Laksāṇa of the Upajāti list in Bharata. Kumbha's definition of it follows Bharata's. It is not known how many Laksāṇas Kumbha recognised and whether he took also those of the Anuṣṭubh list. See Annals B.O.R.I., Vol. XIV, Pts. 3-4, my Note on the Saṅgītarājā—(pp. 261-262).

Sāhityasāra of Sarvesvara, a work (Madras MS.) in 631 Anuṣṭubhs treats of the Laksāṇas in Ch. III (p. 28). It gives in Āryā verses the 36 Laksāṇas of Bharata's Upajāti list :

भूषणमक्षरसङ्घः शोभा गुणकीर्तनं निरुक्तं च ।	5
अभिमानोदाहरणे गुणानुवादः प्रियं हेतुः ॥	5
प्रोत्साहनसारूप्ये मिथ्याव्यवसायसिद्धिवृष्टान्ताः ।	5
आशीः संशयकपटौ क्षमानुवृत्तौ तथोच्चयाकन्दौ ॥	7
परिदेवनोपवृत्ती याच्चाप्रासिर्मनोरथो युक्तिः ।	6
अतिशयपृच्छाख्यानप्रतिषेधाः सानुनीतिनिर्भासाः ॥	6
कार्यः पश्चात्तापः षट्त्रिंशलक्षणावधिः (लिः) सेयम् ।	2=36
नाट्ये भावार्थगता सालङ्कारा तुधैः प्रयोक्तव्या ॥	

Each is defined in a half-verse. The definitions are noteworthy, being original though untrue in some cases. Bhūṣāṇa for instance is defined as an Alāmkāra-dominated expression.

अलङ्कृतिरलङ्कारैरभिधेयस्य भूषणम् ।

Akṣarasāṅghāta is defined as Vāmana's Arthaguṇa called Ojas, the Praudhi of the variety called 'condensed expression'—वाक्यार्थे च पदामिधा ।

The Sāhitya mīmāṃsā (TSS. 114) says that some speak of 36 Laksāṇas in a Kāvya, similar to the Sāmudrika Laksāṇas in a man, but these are included in the other already accepted concepts. The work here gives the Upajāti

list and reproduces Bharata's definitions of the first three Lakṣaṇas. (pp. 117-8.)

Acyutarāya, a modern writer, considers Lakṣaṇa as one of the six Guṇas of Kāvya in his Sāhitya Sāra. Acyutarāya has a new conception of Guṇa, which is like the Alānkāra of Bhoja. Under it come Rasas, Vṛttis, Rītis and Lakṣaṇas.

धर्मा रसा लक्षणानि रीत्यलङ्कृतिवृत्तयः । S'I, 10, Ch. I, p. 8.
रसिकाहादका होते काव्ये सन्ति च षड्गुणाः ॥

The Lakṣaṇas mentioned here include Bharata's Lakṣaṇa, for the commentary says : “लक्षणानि अक्षरसंहतिशोभादीनि वक्ष्यमाणानि—।” p. 9. These are called Guṇas because they are 'Rasikāhlādaka'.

At the end of the chapter on Guṇas (7th), the work says :

शब्देषु तेषु गाम्भीर्यं विस्तरो रीतिरेव च ।
आर्थेष्वपि तथाश्लेषः समता सुकुमारता ॥
माधुयौदारते प्रेयः समाधिः सौक्ष्यमेव च ।
संमितत्वं तथोक्तिश्च लक्षणानि मतानि मे ॥ S'Is. 207-8.

Com. लक्षणानीति । निरुक्तकाव्यगुणत्वेन प्राक्प्रतिज्ञातलक्षणानीत्यर्थः । एवं च चन्द्रालोकसारीभूतं अक्षरसंहतिः शोभा चेति द्वयं, तथा प्रतापरुद्रीयादिसारीभूतं द्राक्षापाकादित्रयं, कण्ठाभरणसारीभूतं शाब्दगुणान्तर्गतं गाम्भीर्यादित्रयं, आर्थगुणान्तर्गतं श्लोषादिदशकं चेति मिलित्वा अष्टादशलक्षणीयमिति सङ्क्षेपः ।

This is a strange conception of Lakṣaṇa. Acyutarāya knows Lakṣaṇas only through the Candra-loka. But while the Candra-loka gives ten, Acyuta chooses only two from them. These two Lakṣaṇas, Akṣara samhati and S'obhā, the three Pākas,

Gāmbhīrya, Vistara and Rīti which are three S'abdaguṇas of Bhoja, S'leṣa, Samatā, Sukumāratā, Mādhurya, Udāratā, Preyas, Samādhi, Saukṣmya, Sammitatva and Ukti which are ten Arthaguṇas of Bhoja,—these are put together into a set of 18 items and meaninglessly labelled as the 18 Lakṣaṇas. See Sāhityasāra, pp. 353-4, N.S. Edn.

X

Now, coming to Bharata's own idea of Laksana,—he says after treating of the metres—

काव्यवन्धास्तु कर्तव्यः पट्टिशलक्षणान्विताः ।

In the end he says 'एतानि वा काव्यविभूषणानि' and 'काव्ये प्रयोज्यानि'. Again he says :

एभिरर्थक्रियापेक्षैः कार्यं काव्यं तु लक्षणैः ।

From these we are sure that Bharata meant Laksana as Abhinava and Tauta took it, to be a feature of Kāvya in general and not of drama only as all the above mentioned writers on dramaturgy took it. Bharata meant it to be on a par with Alāṅkāra and Guṇa as a feature of Kāvya in general.¹ The second idea that we cannot miss in Bharata is that Laksanas, though different from Alāṅkāras, are themselves also another species of beautifying factors. In this capacity they are called 'Vibhūṣaṇa'.

'एतानि वा काव्यविभूषणानि ।' 'प्रोक्तानि वै भूषणसंमितानि ।'

¹ Though, while defining the Laksanas individually, Bharata occasionally uses the expression 'Nāṭakāś'raya'. See the definitions of Prāpti alone in the Anuṣṭubh list, and of Akhyāna, Prāpti and Upapatti in the Upajāti list.

Bharata does not illustrate the 36 Lakṣaṇas, as he does the Alāṅkāras. Nor does he make any attempt to differentiate them from Alāṅkāras. He gives only three Arthālāṅkāras, Upamā, Rūpaka and Dīpaka. He indicates 5 sub-classes of Upamā. Bhaṭṭa Tauta has taken that the manifoldness of Alāṅkāra is achieved by combining Alāṅkāras with the Lakṣaṇas. For instance, he says that the Upamā called प्रशंसोपमा is got by combining the Alāṅkāra Upamā with the Lakṣaṇa called गुणानुवाद; that अतिशयोक्त्यलङ्घार is got by combining उपमा and the Lakṣaṇa called अतिशय. Such ingenuity is all Tauta's own. Bharata does not indicate this. He simply says that he has pointed out five kinds of Upamā and that the intelligent must take other varieties from Kāvya and Loka.

उपमाया बुधैरते भेदा ज्ञेयास्समासतः ।
शेषा ये लक्षणैर्नोक्ताः ते ग्राह्याः काव्यलोकतः ॥

Nor in his definition of प्रशंसोपमा does Bharata indicate anything like what Tauta has said. Bharata really does not propose to himself the task of distinguishing the concept of Lakṣaṇa from Alāṅkāra. From what we see in the chapter, *i.e.* the 17th, in his time, the concept of Lakṣaṇa had much development, while that of Alāṅkāra was in its infancy. The fecundity of the latter that produced in course of time a breed of more than a hundred Alāṅkāras is not seen in Bharata. But many of these later Alāṅkāras have their counterpart in Lakṣaṇas. The Lakṣaṇas had developed separately as adorning features, independently of Alāṅkāras, and in themselves they constitute a double personality. When we critically examine the 36 Lakṣaṇas, they fall into two classes. One class of them looks like Alāṅkāra, being mere turns of expression. As a matter of

fact, we have actually Lakṣāṇas with the names of some of the later Alaṅkāras themselves. For example, संशयः (सन्देहः), दृष्टान्तः, निर्दर्शनम्, निरुक्तम्, अतिशयः, विशेषणम्, अर्थापत्तिः and लेशः. There is also हेतु. It is another matter that the definitions of these are not exactly the same as in later Alaṅkāra works. Besides, the two Lakṣāṇas उदाहरणम् and सारूप्यम् involve Aupamya and Sādṛṣya. Akṣarasāṅghāta and S'obhā involve S'leṣa. The definition of तुल्यतर्क contains the mention of रूपक and उपमा as part of that Lakṣāṇa. In their definitions, विचार and तद्रिपर्यय involve Sandeha and Ullekha. The definition of प्राप्ति makes it the काव्यलिङ्गालङ्कार.

दृष्टौवावयवान् कांश्चिद्द्वावो यत्रानुमीयते ।
प्राप्ति तामपि जानीयालक्षणं नाटकाश्रयम् ॥

The Lakṣāṇa called अभिप्राय contains सादृश्यपरिकल्पनम्.¹

The Lakṣāṇa called लेश is quite different from the Alaṅkāra of that name. Lesālaṅkāra is thus defined by Bhoja—

दोषस्य यो गुणीभावो दोषीभावो गुणस्य यः ।
स लेशः स्यात्ततो नान्या व्याजस्तुतिरपीप्यते ॥

The Lakṣāṇas called Guṇātipāta and Garhaṇa (Kārya in the Upajāti list) correspond to this Vyājastuti. They are thus defined :

गुणाभिधानैर्विविधैर्विपरीतार्थयोजितैः ।
गुणातिपातो मधुरो निष्ठुरार्थो भवेदथ ॥

¹ Protsāhana, Guṇānuvāda and Hetu of the Upajāti recension involve Aupamya.

यत्र संकीर्तयन् दोषं गुणमर्थेन योजयेत् ।
गुणातिपाताद् दोषाद्वा गर्हणं नाम तद्वेत् ॥

The Lakṣaṇa called लेश is said to be a clever speech suggesting through the mention of a similar thing—‘सदशार्थ-विनिष्पन्नः’. The Lakṣaṇa पदोच्चय involves the Alaṅkāra समुच्चय. The Lakṣaṇa called दृष्टि becomes दिष्टि in Bhoja, Sāradātanaya and Viśvanātha. As Bharata has described it, it is only स्वभावो-क्त्यलङ्कार. The Lakṣaṇa called माला is an element which has been associated with many माला varieties of Alaṅkāras like मालारूपक etc. The Candrāloka actually mentions Mālā as an element helping many Alaṅkāras.

माला परम्परा चैषां भूयसामनुकूलके । V. 121.

We can see the value of Bhaṭṭa Tauta's suggestion in such cases. The Lakṣaṇa called मनोरथ has in its definition the word ‘अन्यापदेश’ and is actually the अन्यापदेश of later literature, i.e. अन्योक्ति.

हृदयार्थ(यस्थ)स्य वाक्यस्य गूढार्थस्य विभावकम् ।
अन्यापदेशैः कथनं मनोरथ इति स्मृतः ॥

प्रसिद्धि looks like उदात्तालङ्कार and प्रियं वचनम् is nothing but प्रेयोऽलङ्कार or चाटु. Thus, Lakṣaṇas of one class are clearly Alaṅkāras or approximations to Alaṅkāras or light shades of Alaṅkāras to be mixed with many a major Alaṅkāra. Abhinava realises this when he describes Lakṣaṇas as उक्तिवैचित्र्यरूप and अलङ्कारानुप्राहक. This class of Lakṣaṇas is really a supplementary list to the three Alaṅkāras of Bharata. The seeds of many of the later Alaṅkāras are available among these

Lakṣaṇas. Leaving aside the late stage represented by the Candrāloka in which Lakṣaṇas like मिथ्याध्यवसाय, युक्ति and प्रतिषेध have become Alaṅkāras, we can take that, very early, some of the Lakṣaṇas passed into the fold of Alaṅkāra. Bhaṭṭa Tauta's view may suggest this historical fact. We have other clear evidences on this point. आशीः, a Lakṣaṇa of the Upajāti list, is an Alaṅkāra in Bhaṭṭi and we can see it in its transition from Lakṣaṇa to Alaṅkara. Bhāmaha mentions indifferently that it is an Alaṅkāra according to some (III. 55). Similarly हेतुः, a Lakṣaṇa in both the lists of Bharata, can be seen in its stage of transition into Alaṅkāra in Bhāmaha and Daṇḍin. Bhāmaha refuses to accept it as Alaṅkāra since it is devoid of Vakrokti (II. 86). Some pre-Bhāmaha writer must have made it an Alaṅkāra. Bhāmaha points out that only definite and remarkable turns of expression must be named Alaṅkāra. But soon, since it was the palmy days of Alaṅkāras when many things entered its fold, we find Daṇḍin asserting that हेतु is a great Alaṅkāra, उत्तमभूषण. आशीः is an Alaṅkāra, firmly established, in Daṇḍin. But poor Hetu had a chequered career¹. The name Nāṭyālaṅkāra might have also helped some of the Lakṣaṇas to become Alaṅkāras. The evolution of Alaṅkāras from three in Bharata to what we have in Bhāmaha is an interesting study but the gap is all darkness. We feel that in that stage of the history of Alaṅkāra, the concept of Lakṣaṇa and the merging of most of it in Alankāra is a big chapter.

But we must be clear as regards this point : in the first class of Lakṣaṇas which are mere turns of expressions there are various grades. While some are plainly Alaṅkāras, others

¹ See Udbhaṭa, Rudraṭa and Mammaṭa ; also the Alaṅkāra chapter in my Ph. D. Thesis on Bhoja's Śrīgāra Prakāśa.

have an element of Alaṅkāra in them, the expression as a whole being more than Alaṅkāra.

The other set of Lakṣaṇas shows a different character. They are not 'उक्तिवैचित्ररूप'. उपदिष्टम्, भंशः, अनुनयः, दाक्षिण्यम्, गर्हणम्, पृच्छा, क्षोभः etc., belong to this class. The Upajāti list contains mostly Lakṣaṇas of this class, प्रोत्साहनम्, आक्रन्दनम्, आख्यानम्, प्रतिषेधः, क्षमा, पश्चात्पनम्, अनुवृत्तिः, अनुनीतिः, परिदेवनम् etc. Most of these are Bhāvas or actions resulting from certain Bhāvas. These would give support to the view which takes the Lakṣaṇas as minor Sandhyāṅgakas. But this view cannot hold good regarding the other class of Alaṅkāra-like Lakṣaṇas.

Bharata himself seems to be conscious of this double personality of his Lakṣaṇas when he says at the end of the section on Alaṅkāras—

एभिरर्थक्रियापेक्षैः कार्यं काव्यं तु लक्षणैः ।

Some Lakṣaṇas are अथपिक्ष. These are turns of expression, those of the first class, related closely to Alaṅkāra. Others are क्रियापेक्ष.¹ These are related to Bhāvas and form the second class. Thus the two main lines of thought in the दशापक्षी given in the Abhinava bhāratī hold good as regards these two aspects of Lakṣaṇas. There will be much 'Klesa' if one tries to make all Lakṣaṇas look like turns of expression and factors of natural grace, or to make all Lakṣaṇas look like सन्ध्यङ्गक or इतिवृत्तखण्डलक. The Dasarūpaka realised these points and included part of them in Alaṅkāras and part in Bhāvas.

¹ Abhinava has the reading 'अर्थक्रियायुक्तैः', and takes it as emphasising the principle of Rasa-aucitya in the use of these Lakṣaṇas: अर्थक्रियायां रसचर्वणायां युक्तं योगो येषाम् etc. p. 408.

TABLE OF SEVERAL LISTS OF LAKṢĀNAS

Anuṣṭubh list of Bharata.	Those of the Anuṣṭubh list found in the Upajāti list of Bharata.	New Lakṣānas of the Upajāti list, indicating within brackets how Abhinavagupta (AG.) in- cludes in these, those of the Anu- ṣṭubh list which are left out. Bh. = contained in Bhoja's list. Sā. = contained in Sāradātanaya's list.
1. भूषणम्	1. विभूषणम्	4. अभिमानः (Bh.) (Sā).
2. अक्षरसङ्घातः	2. अक्षरसंहितम्	(साख्यम् or साद्यम्)
3. शोभा	3. शोभा	6. प्रोत्साहनम् (प्रियं वचनम्) For its definition, see Gaek. text; the Kās'i text enu- merates it, but in its place defines विशेषणम् of the Anuṣṭubh re- cension (Bh.) (Sā.)
4. उदाहरणम्	7. उदाहरणम्	9. गुणात्मादः (Bh.) (Sā.)
5. हेतुः	11. हेतुः	13. मिद्याध्यवसायः (विचारः and विपर्ययः)
6. संशयः	24. संशयः	16. आक्रन्दः (Bh.) (Sā.) (तुल्यतर्कः)
7. द्वान्तः	22. द्वान्तः	18. आस्यानम् (Bh.) (गुणास्यानम् Sā.) (प्रसिद्धिः)
8. प्रासिः	29. प्रासिः	19. याच्चा (Bh.) (Sā.) (दाक्षिण्यम्)
9. अभिप्रायः (आ- शयः—Bhoja)	8. निरक्तम्	20. प्रतिषेधः (Bh.) (लेशः)
10. निर्दर्शनम्	14. सिद्धिः	23. निर्भासनं (Bh.) [also called भासनं by AG.] (माला)
11. निहत्तम्	10. अतिशयः	52. आशीः (Bh.) (Sā.) (निर्दर्शनम्)
12. सिद्धिः	15. पदोच्चयः	27. कपटम् (Bh.) (Sā.) Gap in AG.'s text here. (Garhaṇa is included here by AG.)
13. विशेषणम्		
14. गुणातिपातः		
15. अतिशयः		
16. तुल्यतर्कः		
17. पदोच्चयः		
18. द्वष्टम् (द्विष्टम्— Bhoja)		
19. उपदिष्टम्		
20. विचारः		
21. तद्रिपर्ययः		
22. भ्रंशः (संभ्रमः Sā.)		

23. अनुनयः		28. क्षमा (Bh.) (Sā.) (विशेषणम्)
24. माल		30. पश्चात्पनम् (Bh.) (Sā.) (विचारः)
25. दक्षिणयम्		31. अर्थानुवृत्तिः, (Bh.) (Sā.) [also called अनुवृत्तिः by AG.] (अनुनयः)
26. गर्हणम्		32. उपपत्तिः (Bh.) (Sā.)
27. अर्थापत्तिः		(उपदिष्टम्)
28. प्रसिद्धिः	21. पृच्छा	33. युक्तिः (Bh.) (Sā.) (अभिप्रायः)
29. पृच्छा	12. सारूप्यम्	34. कार्यम् (Bh.) (Sā.) [also called गर्हणम् by others, says AG.] (अर्थापत्तिः)
30. सारूप्यम्	17. मनोरथः	35. अनुनीतिः (Once more here प्रसिद्धिः)
31. मनोरथः		
32. लेखः (लेखः— S'ringa.)		
33. क्षोभः or दोषः		
34. गुणकीर्तनम्	5. गुणकीर्तनम्	36. परिदेवनम् (क्षोभः and अनुक्तसिद्धिः)
35. अनुक्तसिद्धिः, or सिद्धिः		In the 26th प्रियम्, AG. includes भ्रंशः
36. प्रियं वचनम्	21. प्रियम् Total common with the Anu- stubh list—17	New Lakṣaṇas of Bhoja.

Sā.=contained in Sāradātanaya's list. Vis'.=Vis'vanātha.

1. स्त्रहा (Sā.) (Nātyālaṅkāra in Vis').
2. परिवादनम् (Sā.) May be the correct form of the Paridevana in Bharata's Upajāti list.
3. मृषेद्यमः (उद्यमः) (Nātyālaṅkāra in Vis').
4. छलोक्तिः Compare Kapaṭa in Bharata's Upajāti list.
5. काकुः
6. उन्मादः
7. परिहासः (उत्प्रासनम् Nātyālaṅkāra in Vis').
8. विकृत्थनम्.

9. यहच्छायोगः
10. वैषम्यम्.
11. प्रतिज्ञानम् (प्रतिज्ञाध्यवसायः Nātyālaṅkāra in Vis').
12. प्रश्निः (प्रश्ननम् Nātyālaṅkāra in Vis').

New Lakṣāṇas of Sāradātanaya.

Nā. Vis'.=Nātyālaṅkāra in Vis'vanātha.

1. नयः (may be Anunaya of Bharata).
2. अभिज्ञानम्.
3. उद्देशः
4. नीतिः (Nā. Vis').
5. अर्थविशेषणम् (may be Bharata's विशेषणम्) (Nā. Vis').
6. निवेदनम् (Nā. Vis').
7. परिहारः
8. आश्रयः (Nā. Vis').
9. उक्तिः
10. देशः
11. प्रहर्षः (Nā. Vis').

New Nātyālaṅkāras of Vis'vanātha, names which are not Lakṣāṇas in Bharata's Upajāti or Anuṣṭubh lists, or in those of Bhoja and Sāradātanaya.

1. गर्वः
2. आशंसा
3. विसर्पः
4. उल्लेखः
5. उत्तेजनम्.
6. साहाय्यम्.
7. उत्कीर्तनम्

Note. In Lakṣāṇas, Vis'vanātha has a new one called संक्षेपः instead of क्षोभः of the Anuṣṭubh list. This क्षोभः is made a Nātyālaṅkāra. Certain Lakṣāṇas of the Anuṣṭubh list themselves are made Nātyālaṅkāra with a slight change in name, e.g. उपदिष्टलक्षणम् and उपदेशन नाथ्यालंकारः.

USE AND ABUSE OF ALĀNKĀRA IN SANSKRIT LITERATURE

POETRY is not mere thought. 'While great poetry must necessarily embody it, very genuine poetry, at times, may do no more than give to the merest airy nothings a local habitation and a name.' 'Poetry does not reveal truth in logic but in light.'¹ Mere thoughts and emotions are proper subjects for the science of psychology etc. Facts, by themselves, are unattractive ; sometimes reality appals us ; but poets teach us as they charm :

शास्त्रेषु दुर्ग्रहोऽप्यर्थः स्वदते कविसूक्तिषु ।
हृद्यं करगतं रक्षं दारुणं फणिमूर्धनि ॥

—Nīlakanṭhadīkṣita, Sabhārañjanasātaka.

Darsana has to wait for Varṇana.² It is wrong to regard poetry as merely truth or noble emotion. Who can deny the validity of the statement—

गोरपत्यं बलीर्वदः तृणान्यति मुखेन सः ?

¹ Quotations of this nature occurring in this chapter are chiefly from five works : Raymond, 'Poetry as a Representative Art', Lamborn, 'The Essentials of Criticism', Bain, 'Rhetoric and Composition,' and Tagore 'Creative Unity' and 'Personality'.

² तथा हि दर्शने स्वच्छे नित्येऽप्यादिकवेमुनेः ।

नोदिता कविता लोके यावज्ञाता न वर्णना ॥—Bhaṭṭa Tauta.

Yet, is it poetry ? Are there not hunger and suffering in the poor Brāhmaṇas' plea to the king—

भोजनं देहि राजेन्द्र वृत्सूपसमन्वितम् ?

Yet, the king refused to help them and the story goes on to say that the king gave them presents only on hearing the other half filled, the story says, by Kālidāsa, with the extravagant plumes of figurative language.

माहिषं च शरच्चन्द्रचन्द्रिकाधवलं दधि ॥

True, as Leigh Hunt says, 'there are simplest truths often so beautiful and impressive that one of the greatest proofs of the poet's genius consists in leaving them to stand alone, illustrated by nothing but the light of their own tears or smiles, their own wonder, might or playfulness'. But, as he himself points out elsewhere, 'in poetry, feeling and *imagination* are necessary to the perception and *presentation* even of matters of fact'. The so-called figure of natural description, the Svabhāvokti, is a plain statement only in a comparative degree. Plain fact or feeling is always embellished in some manner and given some catching power. Who can refuse to recognise the difference between a proposition like 'गतोऽस्तमर्कः' and this Svabhāvokti of Kālidāsa :

निष्कंपवृक्षं निभृतद्विरेफं मूकाण्डजं शान्तमृगप्रचारम् ?

—Kumārasambhava, III.

Even the natural description of a poet has its strikingness ; Bāṇa says that Jāti must be Agrāmya, नवोऽथौं जातिरप्राम्या (Harṣacarita). Bald statements are thus excluded. Bhāmaha also excludes ordinariness in expression in his description of poetry :

अग्राम्यशब्दमर्थ्ये च सालङ्कारं सदाश्रयम् । K. A. I. 19.

अलङ्कारवद्याम्यम् अर्थ्ये न्यायमनाकुलम् । „ „ „ 35.

So poetry requires not only fact and feeling but a beautiful form also ; it has not only to be useful, but primarily attractive. That all poetic expression involves some kind of expressional deviation of beauty,¹ some out-of-the-way-ness, is well brought out by the following verse of Nilakanṭha dīkṣita :

यानेव शब्दान्वयमालपामः यानेव चार्थान्वयमुलिखामः ।

तैरेव विन्यासविशेषभव्यैः संमोहयन्ते कवयो जगन्ति ॥

—S'ivalīlārṇava, I. 13.

This expressional deviation, this striking disposition of words and ideas, is Alaṅkāra ; this constitutes the beautiful poetic form. It will be easier to dissociate love from its physical aspect than to keep the concept of poetry aloof from its form.

If we try to arrive at a clear definition of poetry with an objective differentia, certainly the definition will revolve round the concept of Alaṅkāra, the word Alaṅkāra being taken here in the widest sense of that term in which Bhāmaha, Daṇḍin and Vāmana understood it. Alaṅkāra is the beautiful in poetry, the beautiful form,—सौन्दर्यमलङ्कारः (Vāmana). Examining the field of poetic expression, Bhāmaha found Alaṅkāra omnipresent in it. When we reach the stage of Appayya dīkṣita, who has given as many as one hundred and twenty-five Alaṅkāras, we see that the whole range of poetry is almost 'Vyāpta' with Alaṅkāra in general, is 'Avinābhūta' with Alaṅkāra. And to this numberlessness of Alaṅkāra, Ānanda refers to :

‘ वाच्यालङ्कारवर्गश्च रूपकादिर्यावानुक्तः वक्ष्यते च कैश्चित्, अलङ्काराणामनन्तत्वात् (The Locana adds here, प्रतिभानन्यादिति) । Dhva. Ā.,

¹ Cf. Bain : 'A figure of speech is a deviation from the plain and ordinary mode of speaking, for the sake of greater effect : it is an unusual form of speech'. Rhetoric and Composition, I.

p. 88. Mahimabhaṭṭa says: अलङ्काराणां च अभिधात्मत्वं उपगतं, तेषां भङ्गिभणितिरूपत्वात् ।' V. V., I, p. 3, T.S.S. 'भङ्गिभणितिभेदानामेव अलङ्कारत्वोपगमात् ।' *Ibid.*, II, p. 87. 'चारुत्वं हि वैचित्र्यापरपर्यायं प्रकाशमानमलङ्कारः ।' 'चारुत्वमलङ्कारः ।' Commentary on the V.V., p. 4, T.S.S.: 'तथा च शब्दार्थयोर्विच्छिन्नतिरलङ्कारः ।' *Ibid.*, p. 44. Namisādhu also says 'ततो यावन्तो हृदयावर्जका अर्थप्रकारास्तावन्तो-लङ्काराः ।' Vyā. on Rudraṭa, p. 149. Ānanda has this further remark—'तत् (रस) प्रकाशिनो वाच्यविशेषा एव रूपकादयोऽलङ्काराः ।' p. 87. If Alānkāra is understood in this large sense as emphasising the need for a beautiful form in poetry, it is not very improper for the subject of poetics to be called Alānkārasāstra.¹

Thus, Alānkāra, properly understood and properly employed, can hardly be a subject for wholesale condemnation. This is said not only in view of the large sense in which we have tried to explain it above. Taking the figures as such, the best definition we can give of them is that, in a great poet, they form the inevitable incarnations in which ideas embody themselves. Says Ānanda:

अलङ्कारान्तराणि हि निरूप्यमाणदुर्धटान्यपि रससमाहितचेतसः प्रतिभानवतः कवे: अहंपूर्विक्या परापतन्ति । * * * युक्तं चैतत् । यतो रसा वाच्यविशेषैरेव आक्षेपत्वाः, तत्प्रतिपादकैश्च शब्दैः, तत्प्रतिपादिनो वाच्यविशेषा एव रूपकादयोऽलङ्काराः ।—Dhva. Ā., p. 87.

Such figures can hardly be considered 'Bahiraṅga', in Kāvya, and comparable only to the 'Kaṭaka' and 'Keyūra', the removable ornament. Therefore Ānanda continues: 'तस्मान्न तेषां बहिरङ्गत्वं रसाभिव्यक्तौ ।' p. 87. They should properly

¹ On the names of the Alānkārasāstra, see below.

be compared to the Alaṅkāras of damsels which Bharata speaks of under Sāmānyābhinaya, Bhāva, Hāva etc. and not to the Kaṭaka and Keyūra. (N.S., XXII, K.M. edn.)¹

Ānanda says in Udyota II that, though Alaṅkāras are only the S'arīra, the outer body, they can be made the S'arīra, the soul, sometimes, *i.e.*, when Alaṅkāras are not expressed but suggested; when simile, contrast etc. are richly imbedded in an utterance and in the clash of words in an expression, Alaṅkāras shoot out.

शरीरीकरणं येषां वाच्यत्वेन व्यवस्थितम् ।

तेऽलंकाराः परां छायां यान्ति ध्वन्यङ्गतां गताः ॥²

—II, 29, p. 117.

Here Abhinava says: As a matter of fact, Alaṅkāras are external ornaments on the body but can sometimes be like the Kuṇkuma smeared for beauty on the body, when they are organic and structural, when they are रसाक्षिप्त, अपृथग्यत्वनिर्वर्त्य and सुक्षिप्त. Far, far away is the hope to make this Alaṅkāra the very soul. But even this is possible in a way, says Ānanda: just as in the mere play of children, there is some temporary greatness for the child which plays the role of the king, so also, when this Alaṅkāra is suggested, it attains great beauty and partakes of the nature of the soul.

एतदुक्तं भवति—सुक्षिप्तः विद्यध्यपुरन्वीवत् भूषणं यद्यपि श्लिष्टं योजयति, तथापि शरीरतापत्तिरेवास्य कष्टसंपाद्या, कुङ्कुमपीतिकाया इव ।

¹ There is the 'Alaṅkāra' in Music also, with which profitable comparison can be made here but for the obscurity of the concept in early music literature and the changes in meaning the concept underwent in its later history. (N.S., K.M. edn., XXIX, 22-31.)

² On the greater beauty of the implied or suggested figure as compared to the expressed figure, see further Ānanda, III, 37, p. 207 and Mahimā, V.V., p. 73.

आत्मतायास्तु का संभावना । एवंभूता चेयं व्यंग्यता, यदप्रधानभूतापि वाच्यमात्रालंकारेभ्यः उत्कर्षमलंकाराणां वितरति । बालक्रीडायामपि राजत्व-मिवेत्यमुमर्थे मनसि कृत्वाह—तत्रेति ।—Locana, pp. 117-118.

It must be noted here that Abhinava compares the *Susliṣṭa* *Alaṅkāra* to *Kumkumālaṅkaraṇa*, and raises it above the level of the altogether external jewel worn, the *Kaṭaka*. Bhoja realised the insufficiency of the comparison with *Kaṭaka*. *Alaṅkāra* as ornament of a woman also was understood by Bhoja in a large sense. Bhoja classified *Alaṅkāras* into those of *S'abda*, *Bāhya*, those of *Artha*, *Ābhyanṭara* and those of both *S'abda* and *Artha*, *Bāhyābhyantara*. The first, the most external, the verbal figure of *S'abdālaṅkāra*, Bhoja compared to dressing, garlanding and wearing *Kaṭaka* etc. The third, he compared to bath, treating the hair to fragrant smoke, smearing the body with *Kumkuma*, *Candana* etc. Beginning from outside, these are more intimate with the body. The second, the purely *Ābhyanṭara* *Alaṅkāras*, the *Arthālaṅkāras*, Bhoja compared to cleaning the teeth, manicuring, dressing the hair itself etc. These last are most intimate; nothing not forming part at all of the body is here superimposed.¹

अलङ्काराश्च त्रिधा,—बाह्याः, आभ्यन्तराः, बाह्याभ्यन्तराश्च । तेषु बाह्याः—वस्त्र-माल्य-विभूषणादयः । आभ्यन्तराः—दन्तपरिकर्म-नखच्छेद-अलककल्पनादयः । बाह्याभ्यन्तराः—स्नान-धूप-(विलेपनादयः) etc.—

S'ringāraprakāśa.

¹ Cf. Abhinava: ‘येषामलंकाराणां वाच्यत्वेन शरीरीकरणं शरीरभूतात् प्रस्तुतादर्थात् अर्थान्तरभूततया अशरीराणां कटकादिस्थानीयानां शरीरस्थानायादनम् . . . ।’—Locana, p. 117.

Albeit the importance of form, one should not misunderstand rhetoric as poetry. It is possible to sacrifice poetry at the altar of figure. There is such a thing as Aucitya, appropriateness, harmony and proportion, which is the ultimate beauty in poetry. The final ground of reference for this Aucitya, the thing with reference to which we shall speak of other things as being appropriate, is the soul of poetry, Rasa. The body becomes a carcass when there is no soul there, when life is absent from it. Of what use are ornaments on a carcass ? Nīlakanṭha dīkṣita says :

अन्योन्यसंसर्गविशेषरम्याप्यलंकृतिः प्रत्युत शोचनीया ।

निर्व्यग्यसारे कविसूक्तिबन्धे निष्कान्तजीवे वपुषीव दत्ता ॥

—S'ivalilārṇava, I, 36.

Kṣemendra, the systematiser of Aucitya, says : 'Enough with Alaṅkāras ; of what use are the Guṇas if there is no life there ? Ornaments are ornaments ; excellences are excellences ; but Aucitya is the life of the Rasa-ensouled Kāvya' :

काव्यस्यालमलंकारैः किं मिथ्यागणितैर्गुणैः ।

यस्य जीवितमौचित्यं विचिन्त्यापि न दृश्यते ॥

अलङ्कारास्त्वलंकाराः गुणा एव गुणास्सदा ।

औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् ॥

—Au. v. c., 4 and 5.

See also the Vṛtti on these ; also my Ph. D. thesis, chapter on History of Guṇas, vol. I, Pt. 2, pp. 334-5.

Here Kṣemendra has only amplified Abhinava and Ānanda who say :

तथा हि अचेतनं शवशरीरं कुण्डलाद्युपेतमपि न भाति, अलं-
कार्यस्याभावात् । यतिशरीरं कटकादियुक्तं हास्यावहं भवति अलंकार्यस्य
अनौचित्यात् ।—Locana, p. 75.

अनौचित्याद्वते नान्यत् रसभङ्गस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा ॥—Dhva. Ā., p. 145.

What is this Aucitya? It is the clear statement of the proper place and function of Alaṅkāra, as of other elements.

उचितं प्राहुराचार्याः सदृशं किल यस्य यत् ।

उचितस्थानविन्यासादलंकृतिरलंकृतिः ।

अलंकृतिः उचितस्थानविन्यासादलंकर्तुं क्षमा भवति । अन्यथा तु अलंकृतिव्यपदेशमेव न लभते । यदाह—

कण्ठे मेखलया नितम्बफलके तारेण हारेण वा

नायान्ति के हास्यतां

औचित्येन विना रुचिं प्रतनुते नालंकृतिर्नो गुणः ॥¹—Au. v. c.

Thus Alaṅkāras have their meaning only if they keep to their places :

ध्वन्यात्मभूते शृङ्गारे समीक्ष्य विनिवेशितः ।

रूपकादिरलंकारवर्ग एति यथार्थताम् ॥—Dhva. Ā., II, 18.

Just as a pearl-garland can beautify only a full bosom, and otherwise cannot be a beautifying factor, only an Alaṅkāra

¹ *Vide* below chapter on Aucitya.

औचित्यमेकमेकत्र गुणानां राशिरेकतः ।

विषायते गुणग्रामः औचित्यपरिवर्जितः ॥

—Quoted by Municandrācārya in his Vṛtti on the Dharmabinduprakaraṇa, Agamodaya Series Edn., p. 11a.

appropriate to Artha and through it, to Rasa, can be of any beauty.

अर्थैचित्यवता सूक्तिरलङ्घरेण शोभते ।

पीनस्तनस्थितेनेव हरेण हरिणेक्षणा ॥ —Au. v. c. Kṣemendra.

Cf. Bhoja, S.K.Ā. I. 160 :

दीर्घपाङ्गं नयनयुगलं भूषयत्यङ्गनश्रीः

तुङ्गभोगौ प्रभवति कुचावर्चितुं हारयष्टिः । etc.

Kṣemendra proceeds to show how some poets have observed this rule of Aucitya of Alānkāra and how some have not. He points out the conceptual flaws in the latter, going against the main subject and sentiment. The Pratyudāharaṇas are cases of abuses in so far as the authors of those verses have written those figures with an effort, merely because they desired to add figures. When the great poet is concentrating on Rasa, when he is a 'रससमाहितचेताः', the sense of harmony and appropriateness attends on him, innate in him like instinct; there is hardly any room for impropriety. But when concentration is on figure, error creeps in. We shall consider two examples: The broken minister of the Nandas, stealing into the enemy's city over which he had once ruled like a king, looking like a serpent stilled by incantation (भोगीव मन्त्रौषधिरुद्धवीयः) and consumed by his own inner fire, sees a dilapidated garden and describes it :

विर्यस्तं सौधं कुलमिव महारंभरचनम्

सरः शुष्कं साधोर्हृदयमिव नाशेन सुहृदाम् ।

फलैर्हीना वृक्षा विगुणनृपयोगादिव नयाः

तृणैश्छन्ना भूर्मिर्तिरिव कुनीतैरविदुषः ॥

—Mudrārākṣasa, VI, 11.

The plight of the garden resembles his own pitiable state and with great appropriateness in the conceiving of the similes, Visākhadatta has drawn a mere description nearer to the context, harnessed it for Rasa and heightened the effect of the situation.¹ On the contrary, we shall now cite a verse from the Bhoja Campū where the poet has created a figure not only not in harmony with the main idea and the context but also so inappropriate as to make, as Kṣemendra says, the hearts of the Sahṛdayas shrink.

वाणीविलासमपरत्र कृतोपलंभम् अंभोजभूरसहमान इवाविरासीत् ।

There is Hetu-Utprekṣā here: the poet imagines that Brahmā presented himself before the Ādikavi, as if jealous of the appearance of (his spouse) Vāṇī (speech or poesy) in another person. As a matter of fact, it is to bless and give Vālmīki his favour to sing the whole Rāmāyaṇa that the god descended.

One can make Alānkāra render the help its name means if he introduces it in such a manner as it will be conducive to the realisation of the chief object, namely Bhāva and Rasa; that is, Alānkāra must be Rasabhāvapara. That which is adorned by an Alānkāra is the Rasa. Even as the ordinary ornament, the jewels, putting them on or laying them down, suggest to us the mental state of the person, so also does figure suggest the Bhāva.

रसभावादितात्पर्यमाश्रित्य विनिवेशनम् ।

अलंकृतीनां सर्वासामलंकारत्वसाधनम् ॥—Dhva. Ā., II, 6.

¹ A similar instance of appropriateness of figurative description is Bāṇa's description of the red evening and the approach of the night in which the king goes to help Bhairavācārya's Sādhana in the S'mas'āna.

उपमया यद्यपि वाच्योऽर्थोऽलंकियते, तथापि तस्य तदेवालंकरणम् ,
 यद् व्यंग्यार्थाभिव्यञ्जनसामर्थ्याधानमिति । वस्तुतो ध्वन्यात्मैव अलंकार्यः ।
 कटककेयूरादिभिरपि हि शरीरसमवायिभिः आत्मैव तत्तच्चित्तवृत्तिविशेषौ-
 चित्यसूचनात्मतया अलङ्कियते । '—Locana, 74-75.

Thus whatever, remaining in a functionary place, aids to embellish and add to the main theme's beauty is Alāṅkāra. Rasa also can thus be employed as a decorative, as an Alāṅkāra, to adorn a Vastu (idea) or Rasa.¹

Raymond² expresses a similar opinion on Alāṅkāra : 'The one truth underlying all the rules laid down for the employment of figures is that nothing is gained by any use of those which does not add to the effect of the thought to which they give expression. Language is to express our thoughts to others and in ordinary conversation, we use both plain and figurative language but when a man wants to give another the description of a scene he has seen, he does not catalogue one and all of the details of that sight, but brings only his own idea of the landscape by adding to such of the details as have struck him many more ideas and emotions that have been aroused in him.' Thus he transports his mental image to the hearer and if the representation is comparatively plain, we have Svabhāvokti. 'On the other hand, if he realises that it is hard for the hearer to understand him fully, he gains his end by repeating the statement, or by adding illustrative images to the mere enumeration of facts.' [Compare Rudraṭa, VIII, 1.

सम्यक् प्रतिपादयितुं स्वरूपतो वस्तु तत्समानमिति ।
 वस्त्वन्तरमभिदध्यात् वक्ता यस्मिंस्तदौपम्यम् ॥]

¹ Rasavad alāṅkāra. Locana, pp. 72, 73, 74.

² Poetry as a Representative Art.

‘Thus the poet puts extra force into his language and in order to do so, inasmuch as the force of language consists in its representative character, he will augment the representation by multiplying his comparisons: his language becomes figurative.’

From the verse of Rudraṇa quoted above, we see that a complex situation or an anxiety for clearer or more effective expression necessitates figures. Similarly a thought that is too simple, too ordinary or too small to impress or get admiration by itself, needs figurative embellishment. We shall consider this view of Ānandavardhana with his rules for the employment of these figures in such secondary and ordinary moods and thoughts. Even as he grants high flights in supreme moments, he grants even the bare S'abdacitram ample provision in Rasābhāsa. Heroic deeds, unselfish love, sacrifice—things great in themselves appeal to us even when directly expressed with minimum figure. But ordinary things must have purple patches.

All these facts about decoration by figure in poetry are realised by Ānanda who has formulated rules for the proper employment of Alaṅkāra. Western writers also have laid similar conditions regarding ornament. Pater says: ‘And above all, there will be no uncharacteristic or tarnished or vulgar decoration, permissible ornament being for the most part structural or necessary’.¹ He continues: ‘The artist, says Schiller, may be known by rather what he omits and in literature too, the true artist may be best recognised by his tact of omission. For, to the grave reader, words too are grave; and the ornamental word, the figure, the accessory form or colour or reference is rarely content to die to thought precisely at the right moment, but will inevitably be stirring a

¹ Style by W. Pater.

long "brain-wave" behind it of perhaps quite alien associations'. 'As the very word ornament indicates what is in itself non-essential, so the "one beauty" of all literary style is of its very essence and independent of all removable decoration; that it may exist in its fullest lustre in a composition utterly unadorned, with hardly a single suggestion of visibly beautiful things.' 'The ornaments are "diversions"—a narcotic spell on the pedestrian intelligence. We cannot attend to that figure—that flower there—just then—surplusage! For, in truth, all art consists in the removal of surplusage.'

Such strictures had to be passed by Ānanda also; for when he was thinking out the essence of poetry, Sanskrit poetry had deteriorated into an artificial stage. A blind tribe—Gaddarikās—was following a beaten path and was hardly proof to errors of taste. Not poetry, but the imitation thereof, was being assiduously produced. (न तन्मुख्यं काव्यं, काव्यानुकारो ह्यसौ.¹ Dhva. Ā., p. 220.) To guide such poets, not gifted with S'akti enough to possess an innate sense of Aucitya, Ānanda lays down his rules for the employment of Alāṅkāra. As has already been pointed out, Alāṅkāra is subordinate to Rasa; it has to aid the realisation of Rasa. It shall suit the Bhāva and be such as comes off to the poet along with the tide of the Rasa. It shall not monopolise the poet's energy nor shall it be so prominent or continued as to monopolise the reader's mind. Says Ānanda :

रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत् ।

अपृथग्यत्वनिर्वर्त्यः सोऽलंकारो ध्वनौ मतः ॥²

—Dhva. Ā., II, 17.

¹ As if translating Ānanda, Tolstoy calls bad Art 'Imitations of Art'. 'What is Art?' Ch. XI.

² Bhoja also speaks of this Rasāksipta and Aprthagyatnanirvartya Alāṅkāra in his S.K.Ā. (Ch. V) and S'r. Pra. (Ch. XI).

- (i) Alaṅkāra shall be intended to suggest Rasa.
- (ii) It shall be born along with the poet's delineation of Rasa.
- (iii) It shall be naturally and easily introduceable.
- (iv) The poet shall not stop to take a fresh and extra effort to effect it.

Such a figure is allowed as proper in Dhvani. This is the 'permissible' 'structural' figure that Pater speaks of. Such Alaṅkāra is born almost of itself. Such is the poet's genius that when the figure is actually found there, it is a wonder. (निष्पत्तावाश्र्यभूतः—Ānanda, p. 86. प्रतिभानुप्रहवशात् स्वयमेव संपत्तौ निष्पादनानपेक्षायाभित्यर्थः—Abhinava, p. 86, Locana.) This Alaṅkāra properly functions to heighten Rasa. For instance, in the verse : 'कपोले पत्राली करतलनिरोधेन मृदिता etc.'¹ the S'aṭha Nāyaka who entreats the Khaṇḍita Nāyikā describes her Anger as another lover who is dearer to her than himself, though he may even fall at her feet. In the last line here, there are S'leṣa, Rūpaka and Vyatireka Alaṅkāras, which, far from hindering the realisation of the Rasa of Īrṣyāvipralambha, intensify it.

Though a perusal of an Alaṅkāra text-book gives the impression that the Alaṅkāras are artificial, elaborate and intellectual exercises requiring great effort in turning them out precisely,—things that must rather be avoided than handled with all their 'chidras', they are not really so difficult of effecting for a masterpoet. With him, as emotion increases, expression swells and figures foam forth.

See my Ph.D. Thesis "Bhoja's Śringāra Prakās'a", Vol. I, Pt. 2, chapter on Alaṅkāra. Such Alaṅkāras, Bhoja says, cannot be even spoken of as having been introduced or added.

¹ See Dhva. A., p. 86.

अलंकारान्तराणि हि निरूप्यमाणदुर्घटान्यपि रससमाहितचेतसः
प्रतिभानवतः कवेः अहंपूर्विकया परापतन्ति । यथा कादम्बयाँ कादम्बरी-
दर्शनावसरे ।¹

—Dhva. Ā., pp. 86-87.

We have many instances in the Rāmāyaṇa where we clearly see this connection between emotion and figure, though not as a rule. There is at least a strong tendency to wax figurative in forceful situations. The description of lamenting Ayodhya on Bharata's return from the forest and Sītā's condemnation of Rāvaṇa on seeing him out of his guise are two of the striking examples. There is, further, a tendency in the Rāmāyaṇa to employ figures profusely in descriptions. The opening canto of the Sundarakāṇḍa contains a figure in almost every verse, surcharged as the canto is with Adbhutarasa. To quote only one instance, we shall pick out this description of the broken Visvāmitra from the Bālakāṇḍa :

दृष्टा विनाशितान्पुत्रान् वलं च सुमहायशाः ।
सत्रीडश्चिन्तयाविष्टः विश्वामित्रोऽभवत्तदा ॥
समुद्र इव निर्वेगः भग्नदंष्ट्र इवोरगः ।
उपरक्त इवादित्यः सद्यो निष्प्रभतां गतः ॥

¹ Cf. 'The more emotions grow upon a man, the more his speech; if he makes any effort to express his emotion, abounds in figures—exclamation, interrogation, anacoluthon, apostrophe, hyperbole (yes, certainly hyperbole!) simile, metaphor. His language is what we sometimes euphemistically describe as 'picturesque'. Feelings swamp ideas and language is used to express not the reality of things but the state of one's emotions.' J. S. Brown, 'World of Imagery'. Quoted by K. A. Subrahmanyam Ayyar in his 'Imagery of the Rāmāyaṇa', J.O.R., Madras, Vol. III, pt. 4.

हतपुत्रबलो दीनः लक्षपक्ष इव द्विजः ।

हतदपौं हतोत्साहः निर्वेदं समपद्यत ॥—Rā. Bā., 55. 8—10.¹

But there are also places in the epic of high strung emotion where figures are not employed at all and the sublimity or pathos of the situation (e.g. Rāma weeping on the loss of Sītā in the closing cantos of the Āraṇyakāṇḍa) is left to itself to appeal to us with its own grandeur and beauty.

In Kālidāsa, we have many instances of figures rushing to the poet's pen in moments of overflowing Rasa. Every line is a figure in Purūravas's description of Īrvasī who has captivated his heart, as he sees her slowly recovering from stupor :

आविर्भूते शशिनि तमसा मुच्यमानेव रात्रिः

नैशस्यार्चिर्हुतसुज इव च्छन्नभूयिष्ठधूमा ।

मोहेनान्तर्वरतनुरियं दृश्यते मुक्तकल्पा

गङ्गा रोधःपतनकल्पा गृह्णतीव प्रसादम् ॥—V.U., I.

And in the Mudrārākṣasa, we have a similar situation with abundant figures. In the glee of his success, Cāṇakya exclaims as he hears that Rākṣasa has come :

केनोत्तुङ्गशिखाकलापकपिलो बद्धः पटान्ते शिखी

पाशैः केन सदागतेरगतिता सद्यस्ममासादिता ।

केनानेकपदानवासितसटः सिंहोऽर्पितः पञ्चरे

भीमः केन च नैकनक्रमकरो दोभ्योऽप्रतीर्णोऽर्णवः ॥

—M.R., VII, 6.

But to write such figures, the poet must be lost in Rasa and must have infinite Pratibhā. Those who do not naturally get

¹ Kumbhakonam Edn.

these figures in such an appropriate manner can employ figures effectively if they do so with discrimination, Samīkṣā.

ध्वन्यात्मभूते शृंगारे समीक्ष्य विनिवेशितः ।
रूपकादिरलंकारवर्गं एति यथार्थताम् ॥

—Dhva. Ā., p. 88, II, 18.

What is this Samīkṣā ?

विवक्षा तत्परत्वेन नाङ्गित्वेन कदाचन ।
काले च ग्रहणत्यागौ नातिनिर्वहणैषिता ॥
निर्वृद्धावपि चाङ्गत्वे यद्वेन प्रत्यवेक्षणम् ।
रूपकादेरलंकारवर्गस्याङ्गत्वसाधनम् ॥

—Dhva. Ā., p. 88, II, 19-20.

- (i) Alaṅkāras must be ancillary, Aṅgabhūta.
- (ii) They must never become main, Pradhāna or Aṅgin.
- (iii) The main theme shall always be kept in view and the figure in consequence must be taken and thrown away in accordance with the requirements of the main idea.
- (iv) They must not be too much elaborated or overworked.
- (v) Even if they are worked out, a good poet must take care to give them, on the whole, the position of Aṅga only.
- (i) In the verse¹ from the Sākuntala 'चलापाङ्गां दृष्टि स्पृशसि बहुशो वेयथुमतीम् etc.', the description of the natural acts of the bee, भ्रमरत्वभावोक्ति is introduced as Aṅga to intensify the chief Rasa of Śringāra. (ii) There are instances in which we see poets drifting along in the world of imagery itself without returning to the point on hand. The poet begins a figure and does it in such a detailed manner that it outgrows its proper limit.

¹ See Dhva. Ā., pp. 89-94 for the illustration and discussion of these canons.

‘ नाङ्गित्वेनेति, प्राधान्येन कदाचिद् ; रसादितात्पर्येण विवक्षितोऽपि द्व्यलंकारः कश्चिदङ्गित्वेन विवक्षितो दृश्यते । ’—Dhva. Ā., p. 89.

‘ यत्प्रकृतस्य पोषणीयस्य स्वरूपतिरस्कारकोऽप्यज्ञभूतोऽलंकारः संपद्यते । ततश्च कन्त्रिदनौचित्यमागच्छतीति . . . । ’—Locana, p. 90.

The illustration for this given by Ānanda is the verse ‘ चक्राभिघात etc.’, where the main idea intended to be adorned by the figure is lost in the elaborate reaches of the Prayāyokta, which has overgrown and hid the main idea. (iii) Opportune introduction is illustrated by the verse ‘ उद्धमोत्कलिकाम् etc.’ where S'leṣa finds timely introduction; as Abhinava says, this description paves the way for the coming Irṣyāvipralambha. (iv) In the verse ‘ रक्तस्त्वं नवपलृष्टैः etc.’, for the sake of the main Rasa, Vipralambha, and for the sake of another Alānkāra, namely Vyatireka which is to heighten the Vipralambha, the figure of S'leṣa worked out in the first three lines is abandoned in the last line. This illustrates ‘ kāle tyāga ’. (v) There are instances where Alānkāras are merely touched upon and left there; lesser artists sit to work them out. In the verse

कोपात्कोमललोलबाहुलतिकापाशेन बद्धा दृढं
नीत्वा वासनिकेतनं etc.

the Rūpaka of Bāhupāsalatikā and Bandha is not worked out in any artificial and tiresome manner. If the poet had worked it out, Abhinava says, it would have been very improper—परम् अनौचित्यं स्यात्. This verse illustrates ‘ नातिनिर्वहणैषिता.’ (vi) Such a genius like Kālidāsa can work out a figure in full and can see that the main Rasa is not only not hindered by it, but is actually intensified by it. E.g. श्यामास्वङ्गम्, Megha. The

Vipralambha Sṛṅgāra of the theme is again brought to the forefront in the last line to be nourished by the Utprekṣā.

When used thus with appropriateness, Alaṅkāras go to enrich the ideas of the poet and add charm to the diction. Of these Alaṅkāras, we shall here speak in particular about a few select ones. Figures can be classified into three main classes : (i) those based on Similarity, Upamā and all other figures involving Upamā ; (ii) those based on Difference, Virodha, and (iii) those based on other mental activities like association, contiguity etc. In the third class can be brought all the figures other than those based on Aupamya and Virodha. Of these, figures involving similarity are the most abundant in poetry. 'The intellectual power called similarity or feeling of agreement is our chief instrument of invention.' 'Applied literally in the sciences, it leads to unity through induction'. In metaphysics, साधर्म्यवैधर्म्यपरीक्षा is mentioned as means to Tattvajñāna and Niṣsreyasa by Kaṇāda.

The greatness of Upamā is thus put by Appayya dīkṣita in his Citramīmāmsā :

तदिदं चित्रं विश्वं ब्रह्मज्ञानादिवोपमाज्ञानात् ।
ज्ञातं भवतीत्यादौ निरूप्यते निखिलभेदसहिता सा ॥
उपमैका शैल्खी संप्राप्ता चित्रभूमिकाभेदात् ।
रञ्जयति काव्यरङ्गे नृत्यन्ति तद्विदां चेतः ॥

Abhinavagupta also said : “ उपमाप्रपञ्चसर्वोऽलङ्कार इति विद्वद्विः प्रतिपन्नमेव ” (Abhi. Bhā. p. 321. Gaek. edn. II), referring evidently to Vāmana, IV. iii. 1,

प्रतिवस्तुप्रभृतिरुपमाप्रपञ्चः ।

Great artists are said to express an idea; great poets are explained as inculcating a lesson to the times through their work. It is impossible to conceive of such idea and lesson except through the principle of imagery; the great poem being something like a big, deep-laid Anyāpadesa. In philosophical teachings, simile plays a very large part. Simile, Metaphor, Allegory, Parable—these are often employed to inculcate the profound truths of the incomprehensible. As Rudraṭa points out in his verse, सम्यक् प्रतिपादयितुम् etc., the Simile is for clearer understanding. But poetic imagery, like the variety of life, involves similarity in difference. ‘साधर्य-मुपमा भेदे ।’ ‘The things compared in a figure though differing in kind possess an amount of similarity, rendering the one illustrative of the other.’ Though ultimately, Simile, like any other figure, must heighten the Rasa, there are, comparatively speaking, two kinds of this figure, the intellectual and the emotional. The former appeals to our intellect and is designed for that and the latter is used to heighten the sentiment. The intellectual simile must have maximum catching power; it must be very striking and at the same time, the point of similarity must be relevant; it must not be accompanied by any further details that may distract or mislead.

अविष्वातपो यावत्सूर्यो नातिविराजते ।
अमार्गेणागतां लक्ष्मीं प्राप्येवान्वयवर्जितः ॥

—Rāmāyaṇa, Āraṇya, 8, 8.

एते हि समुपासीना विहगा जलचारिणः ।
नावगाहन्ति सलिलम् अप्रगल्भा इवाहवम् ॥

—Rāmāyaṇa, Āraṇya, 16, 22.

These beautiful instances from the Rāmāyaṇa have the required novelty and strikingness. As J. S. Brown¹ says, the pleasure we derive from a comparison—to which we stick, however much we may call it odious—is in the sudden bringing together of two notions which were a moment before unconnected and remote from one another. This element of agreeable surprise falls under intellectual appeal. The following are two more instances:

निद्रा काप्यवमानितेव दथिता सन्त्यज्य दूरं गता ।
 सत्पात्रप्रतिपादितेव वसुधा न क्षीयते शर्वरी ॥
 परमातेव निस्खेहाः परकार्याणीव शीतलाः (?) ।
 सत्कवो भक्षिता राजन् शुद्धाः कुलवधूरिव ॥

'The matters compared here are so different; we are startled by the ingenuity displayed in bringing them together and the effect is an agreeable fillip of the mind.' In this respect, the danger of abuse lies in the lack of caution in the poet, in obscurity and far-fetchedness and the dwindling down of the similarity to a single and mere matter of fact point. There was a Christmas sales' advertisement in a card with a dog whose tail had been cut; the dog was looking at its shortened tail and underneath was printed '*It will not be long now* before Christmas, as the dog said about its tail!' Such instances are effective means for comedy and humour and typical instances can be gathered from Dickens's Sam Weller in his *Pickwick Papers*.

Coming to the other kind of Upamā: Later poets, wherever they might have been, however little their knowledge

¹ 'World of Imagery.' Quoted by K. A. Subrahmanya Ayyar in his contributions on 'Imagery of Rāmāyaṇa', J.O.R., Madras, Vol. III, pt. 4.

of things or imagination might have been, had a *Kavisikṣā* to supply them with as many moons and lotuses as they wanted. Though one had not seen the *Himālayas*, he devoted a canto to its description with all the stock-in-trade and trite figures, mistaken informations filling verse after verse. The absurdity is seen clearly in the capricious geography of India which *Vāmanabhaṭṭabāṇa* teaches us in his *Vemabhūpāla carita*. In *Upamā*, the necessity for novelty is overlooked and the anxiety to abide by the qualification 'Sammata' has been the cause of monotony. Anybody could write out a hundred verses any day on the sunrise, with the red sun, the lotus and the bee and the waning moon, their one single feature of looking like lovers being done to exhaustion. Appayya dīkṣita defines *Upamā* thus:

उपमानोपमेयत्वयोग्ययोरर्थयोद्वयोः ।
हृद्यं साधर्म्यमुपमेत्युच्यते काव्यवेदिभिः ॥

Others also have pointed out the defects in the form and content of Simile. Even as it is not poetic figure to be comparing things by their *Padārthatva*, it is not poetic figure if it is too trite or too often repeated. Emotional intensity and intellectual delights are derived only from such figures as are 'Āscaryabhūta'; and when there is not enough 'Viadagdhya' in the poet's *Vāk*, the repetition is intolerable. As a matter of fact, many *Alānkāras* have lost their force and charm by the one reason of repetition. We do not simply say, even in talks, one is named so, but only 'नाम्ना भूषित'; so much so, there is almost no effect produced when a poet says मुखाम्बुज, मुकुरकपोल etc.

The inferior poets had ample *Vyutpatti*, unlit by imagination. As they were great scholars, we can rarely find a

technical flaw in their figures as figures. But the place where they abused is the same.¹ It is their scholarship that bound them to the rule. When they got an imagery on their mind, they settled down to turn it into one of the Upamāgarbhālaṅkāras of the texts; they chose one that they had not used up to that time; in their construction, they adopted the same manner of expression of that figure as given in the text-book and when there was no 'Liṅgavacana sāmya' for the Upamā, they artificially worked out by redistributions with the great control over lexicon and grammar they had, the conforming form of the figure. Things that are in pairs were often brought into singular number as occasion needed, and to coincide with a feminine stem, 'Padadvaya' would become 'Padadvayī.' Even Kālidāsa strains to achieve this formal correspondence. He takes the bees in a group in feminine gender to bear comparison with a lady, a single and feminine Upameya.

तं प्राप्य सर्वावयवानवद्यं व्यावर्त्तान्योपगमात्कुमारी ।

न हि प्रफुल्लं सहकारमेत्य वृक्षान्तरं कांक्षति षट्पदाली ॥²

—R. V., VI, 69.

Let us turn to Rāmāyaṇa where this weight of Liṅgavacana sāmya does not hang on the poet :

अहं तु हृतदारश्च राज्याच्च महतश्चयुतः ।

नदीकूलमिव क्षिञ्चमवसीदामि लक्ष्मण ॥

—Rāmāyaṇa, Kiśkindhā, 28, 58.

¹ 'विद्रांस एव ते न कवयः'—Rāmacandra, Nalavilāsa nāṭaka, Act vi, p. 77. Gaek. edn.

² See also महीभृतः पुत्रवतोऽपि दृष्टिः तस्मिन्नपत्ये न जगाम तृस्मिन् ।

अनन्तपुष्पस्य मधोर्हिं चूते द्विरेफमाला सविशेषसङ्गा ॥

—Kumāra sambhava, I.

पश्य रूपाणि सौमित्रे वनानां पुष्पशालिनाम् ।

सृजतां पुष्पवर्षाणि तोयं तोयमुचामिव ॥—Kiṣ., I, 10.

नलिनानि प्रकाशन्ते जले तरुणसूर्यवत् ॥ „ „ 61.

A latter-day poet would have certainly stopped to abide by an Ālaṅkārika dictum and by some 'Piṣṭapeṣana' and 'Kliṣṭa Kalpana' spoil the simple beauty of the idea presented by Vālmīki. Daṇḍin says that there are cases where neither Liṅga-disagreement nor Vacana-disagreement can spoil the beauty of an Upamā; the Sahṛdaya's sense is the judge; if it is not disturbed, all is right with the figure :

न लिंगवचने भिन्ने न हीनाधिकतापि वा ।

उपमादूषणायालं यत्रोद्गेगो न धीमताम् ॥

स्त्रीव गच्छति षण्डोऽयं वक्त्येषा स्त्री पुमानिव ।

प्राणा इव प्रियोऽयं मे विद्या धनमिवाजिता ॥

—Daṇḍin, K.Ā., II, 51—3.

The following verse also is beautiful, despite liṅga-vacana-vyat�āsa :

परमातेव निस्खेहाः परकार्याणीव शीतलाः(?) ।

सत्कर्त्वो भक्षिता राजन् शुद्धाः कुलवधूरिव ॥

Coming to the manner of expressing the similarity : Daṇḍin and others have given some words expressing similarity, Sādṛṣyavācaka sabdas. But ingenuity and eccentricity have invented other expressions to convey similarity. S'riharṣa employs these words of comparison—स्पृशति तत्कदनं कदलीतरुः । Nai., IV, 8. We have other new and original words to suggest similarity—सब्रह्मचारी, सतीर्थ्य, वैतर्णिडक, सयूर्थ्य, प्रतिद्वन्द्व,

कलहायमान etc.¹ These words are in themselves condensed metaphors and it is only after long Rūḍhi that they mean simply 'similarity'. Till then the reader has to pass through another metaphor to understand the main imagery. While it must be accepted that it is highly diverting to have ever such novel words of comparison, one cannot blind oneself to the growing Aprasiddhi, involvedness and obscurity.

Considering the way in which figures are expressed : Even very appropriate images are abused by strained expression, resorted to with special effort, for the sake of variety as well as metrical needs. If the poet gets a simile and gives it natural expression which is in harmony with Rasa, there is really effect and beauty in its employment. Poetry is after all not an argument to be somehow read and understood ; it is something like a Mañjarī, as Bāṇa says. It has to leap to our heart on even the mere hearing of it. Even as their ideas, their expression also has to be beautiful.

अश्रवा मृदुवस्तु हिंसितुं मृदुनैवारभते प्रजान्तकः ।

हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिर्दर्शनं मता ॥

—R.V., VIII, 45.

The second half here containing the figure is expressed in a way that it is fit only to be in Tarka book. Like certain words, only certain constructions are poetic. Such expressions of Kālidāsa himself—‘अतिष्ठदेकोनशतकतुत्वे’ (R.V., III) and ‘तव कुसुमशरत्वं शीतरश्मित्वमिन्दोर्द्युयमिदमयथार्थं दृश्यते मद्विधेषु (Sāk.) are not happy at all. S’rīharṣa often lapses into such wooden

¹ The Lalitāstavaratna of Durvāsas and the Mūkapāñcasāti use such expressions profusely but one does not dislike them in these two masterly hymns. See also Āryastavarāja of a Tanjore Jagannātha (Vāni Vilas edn.), another production in imitation of Durvāsas's Lalitāstavaratna.

expressions and his Kāvya contains many sentences not more poetic than his 'हीधृताकाङ्क्षमुखत्वैः' Nai., II, 105.

Next in importance to the simile are Rūpaka and Atisayokti. 'Simile is used when there is a moderate degree of excitation. When this is great, the mind naturally flies to the metaphor as a more concentrated form of expression, representing many thoughts in a few words.' When the emotion is still greater, we resort to Atisayokti and even Atyukti. 'These metaphors play an important part in the economy of language, the coining of metaphors being a means to our stock of names.' Poets create the language of a people. 'The element of representation, creation on the basis of similarity, is an essential principle of all art and it is a factor in the construction of language itself.' Thus is language a book of faded metaphors.

'Just as in the preponderance of the didactic and explanatory tendency, considerations of thought overbalance those of form, those of form overbalance those of thought in the preponderance of the ornate tendency in which there is failure because of an excess of representation. It is simply natural for one who has obtained facility in illustrating his ideas to overdo the matter at times and to carry his art so far as to illustrate that which has been sufficiently illustrated or is itself illustrative.' As Ananda and Abhinava say, 'Atinirvāha' is bad. It is not proper to work out in the following manner Rūpkas fully and often, especially in a situation like this full of Karuṇarasa :

अवगाढः सुदुष्पारं शोकसागरमब्रवीत् ।
 रामशोकमहाभोगः सीताविरहपारगः ॥
 श्वसितोर्मिमहावतो बाष्पफेनजलाविलः ।
 बाहुविक्षेपमीनौघः विक्रन्दितमहास्वनः ॥

प्रकीर्णकेशशैवालः कैकेयीबडवामुखः ।
 ममाश्रुवेगप्रभवः कुञ्जावाक्यमहाग्रहः ॥
 वरवेलो नृशंसाया रामप्रत्राजनायतः ।
 यस्मिन्ब्रत निमग्नोऽहं कौसल्ये राघवं विना ।
 दुस्तरो जीवता देवि ममायं शोकसागरः ॥

—Rām., Ayo., 59.

This is all the more inappropriate since it is not Kavivākya but a Pātravākya, words of the dying Dasaratha.¹ A similar artificial verse is found in Sugrīva's lament over the fallen body of his elder brother :

सौदर्यघातापरगात्रवालः सन्तापहस्ताक्षिशिरोविषाणः ।
 एनोमयो मामभिहन्ति हस्ती दृसो नदीकूरुमिव प्रवृद्धः ॥

—Kiṣ., 24, 17.

The passion for figures makes a poet introduce them in such irrelevant places. Asvathāman, in deep grief at his father's death, is made to utter such a complicated expression of his sentiment :

तत्त्वरते मे तावत् तातपरिभवानलद्द्यमानमिदं चेतः प्रतीकारजलावगाय ।

And in Act I, Bhaṭṭa Nārāyaṇa makes Bhīma say :

युष्मच्छासनलंघनाम्भसि मया मग्नेन नाम स्थितम् ।

Poetry, being intended for the delight of the imagination, must be effective only through hint and suggestion ; and when

¹ The author of the Imagery of Rāmāyaṇa (J.O.R., Madras, referred to above) characterises such instances as 'Symmetry-figures', those worked out for symmetry alone. The giving of a name to them does not take away their artificiality.

one makes it a bit of grammar or logic, it ceases to be poetry. It is really surprising how there can be any beauty of figure in such an unpoetic expression as *Parisaṅkhyā* which can never be a spontaneous utterance. The following *Parisaṅkhyā* is a description of the rain season in the *Rāmāyaṇa*:

वहन्ति वर्षन्ति नदन्ति भान्ति ध्यायन्ति नृत्यन्ति समाश्वसन्ति ।

नद्यो घना मत्तगजा वनान्ताः प्रियाविहीनाः शिखिनः मृवंगाः ॥

—Kis., 18. 27.

It is proper that Kuntaka should reject this 'Alaṅkāra'.

From mere *Rūpaka*, the poet's first move in the world of the image itself produces the *Pariṇāmālaṅkāra*, which is *Rūpaka* with *Prakṛtopayogitva*. This figure has been abused very much. The poet moves on only in the world of imagery, carried away by suggestions of further images from the details of the first imagery. He does not beautify or illustrate the main idea which he has now forgotten.

दोर्दण्डर्पस्तपनो यदीयस्तमो निरस्यन्नपि लोकवृत्तिः ।

प्रत्यर्थिपृथ्वीपतिमण्डलस्य निमीलयामास मुखाम्बुजानि ॥

—Sahṛdayānanda, I.

The first figure *Rūpaka* suggests a *Pariṇāma* and that is further taken up to a *Virodha* and the last metaphor here—मुखाम्बुजानि—is wholly inappropriate as applied to the faces of enemies.

Such verses often become ununderstandable like puzzles, three or four ideas intervening between the understanding and the *Rasa*. *Mahimā* says:

‘त्रिभिरन्तरिता यथा . . . तदिदमुपायपरंपरोपरोहनिस्सहा
न रसास्वादान्तिकमुपगन्तुगलमिति प्रहेलिकाप्रायं काव्यमेतत् . . . ।’

—V. V., I, T.S.S., pp. 17-18.

The same is the case with Paryāyokta,¹ Preyān and Rasavadalānkāras. The king or God is to be praised ; Prīti for them is the main Rasa of the subject, but a minor Rasa is employed to adorn the main one. A far-fetched idea suggesting some great quality of the king or God (which quality is left to hide itself in one small word) is elaborated and the whole verse is burdened with a new picture which is a world by itself. The verse बहुलक्षोणिपाल त्वदरिनगरे सञ्चरन्ती किराती etc. quoted by Appayya dīkṣita in his Citramīmāmsā as an illustration of Uttarottarapallavitaḥrānti aptly shows how poets stray away from the main idea. This tendency is the main feature of the vast mass of court eulogies like the Pratāparudrīya (the Alānkāra work), Prāṇābharana, Rājendrakarṇapūra etc. When Kālidāsa writes thus :

क्रियाप्रबन्धेष्वयमध्वरणाम् अजस्रमाहृतसहस्रनेत्रः ।

शच्याश्चिरं पाण्डुकपोललंबान् मन्दारशून्यानलकांश्चकार ॥

we have the main idea of the king incessantly doing sacrifices given adequate expression, but if we take a verse from the Pratāparudrīya praising the king, we can see the poet rolling in the world of images themselves with little reference to the king's qualities. Sometimes it seems that court-poetry will praise and pun and work conceits upon Gaṅgā, Kṣīrodadhi and Candra themselves to the exclusion of what they are taken to represent, viz. the king's white fame.

Coming to Utprekṣā, we already saw one instance of a bad Utprekṣā from the Rāmāyaṇa Campū, वाणीविलासपमरत्र etc., where the poet has gone contrary to the main theme. This figure especially shall always be closely connected with the main theme and Rasa.

¹ *Vide* above, criticism of चक्राभिघात etc.

गुरोर्नियोगाद्वनितां वनान्ते साध्वीं सुमित्रातनयो जिहास्यन् ।

अवार्यतेवोत्थितवीचिह्नस्तैः जहोर्दुहित्रा स्थितया पुरस्तात् ॥

—R. V., XIV, 51.

Here is an appropriate Utprekṣā, one in perfect consonance with the sentiment; Kālidāsa has heightened the Rasa by it. But ingenuity and eccentricity formed the endowments of many poets who made conceits far-fetched and irrelevant. Not to mention pleasure, even intellectual satisfaction is not produced by many Utprekṣās of Śrīharṣa. The Rasa is obscured to a single word. As with hyperbole, so with conceits: the departure from truth must not be shocking. Bain says: 'Tiresome to us at least is the straining of this figure in Eastern Poetry'. He says this of hyperbole and it is true also of conceit. It is mistaken taste and scholarship that revels in these far-fetched figures.

लोकातीत इवात्यर्थमध्यारोप्य विवक्षितः ।

योऽर्थस्तेनातितुष्यन्ति विदग्धा नेतरे जनाः ॥

—Daṇḍin, K. Ā., 1.

Another figure with which Sanskrit composition is cheaply associated is S'leṣa. As Keith points out, the lexicons and the Nānārthavargas did a very bad service in this connection. It became impossible for a latter-day scholar to write except in double entendre and if we take a work like Vedāntadesika's Subhāṣitanīvī, we can rarely find there a verse which has not got two meanings. Sometimes we are able to set up similarity between both the ideas and sometimes we are left to satisfy ourselves with the mere pleasure of originality and admire the author's command over the language. Often the puns revolve round silly and trivial

attributes. There are also cases of discord of varying nature between the two ideas: the idea on hand, the Prākaraṇika, is Adhika, the other, Nyūna; the former noble, the latter, base. The author of the Sahṛdayānanda makes a pun upon such a trifle of an attribute as the owl *having wings*. It was the boast of authors that they could pun at every step; it was the banner of their talents. Subandhu beats his own Paṭaha thus:

प्रत्यक्षरक्षेषमयप्रपञ्चविन्यासवैदग्ध्यनिधिं प्रवन्धम् ।
सरस्वतीदत्तवरप्रसादः चक्रे सुवन्धुः सुजनैकवन्धुः ॥

So much so that it became not only a possibility or accomplished fact but a practice of great fancy to produce double, triple, and quadruple poems.¹

But what exactly is the place of this figure? Has it any charm to impart to the diction? It does help Alānkāra, all Alānkāras except Svabhāvokti:

श्लेषः पुण्णाति सर्वासु प्रायो वक्रोक्तिषु श्रियम् ।—Dandīn.

Abhinava also points out that it helps Upamāgarbha figures. Used with restraint, it can be charming and effective. The two meanings must be well known; the figure must have come off easily. Bāṇa says: श्लेषोऽक्लिष्टः । Harṣacarita. The following are two instances of simple and beautiful S'leṣa, used with an eye to increase the effect of the situation:

बाष्पेण पिहितं दीनं रामस्सौमित्रिणा सह ।
चकर्षेव गुणैर्बद्धा जनं पुरनिवासिनम् ॥

—Rām., Ayo., 41. 12.

¹ See my article 'Anekasandhāna kāvyas' in the Annals of the Oriental Research Institute, University of Madras, Vol. III. pt. 1.

शरत्कालं प्रतीक्षिष्ये स्थितोऽस्मि वचने तव ।

सुग्रीवस्य नदीनां च प्रसादमनुपालयन् ॥

—Rām., Kiṣ., 27. 42.

Kālidāsa, who rarely resorts to this figure, gives a similar simple S'leṣa in his R. V., III :

न संयतस्तस्य वभूव रक्षितुः विसर्जयेदं सुतजन्महर्षिः ।

ऋणाभिधानात्स्वयमेव केवलं तदा पितृणां सुमुचे स वन्धनात् ॥

In Bāṇa, we meet with both uses and abuses of this figure. As in his life, so in his writings, Bāṇa was exuberant and was responsible for excess. He often forgot proportion and in Utprekṣā, he became endless sometimes, as in that long and tiring description of the king's elephant, Darpasāta, in Ucchvāsa II of the Harṣacarita. He could deal in pointless S'leṣas like वैनतेय इव गुरुपक्षपाती. He was a master of S'abda-bhaṅgasleṣa, in which the words have to be differently split for the two meanings. This Bhaṅgasleṣa is denounced by foreigners; but those who have complete acquaintance and are familiar with all the nooks and corners of a language can understand a Bhaṅgasleṣa very easily. S'leṣa in general is very effective in gnomic utterances where they help to nail the maxim into our head; they are equally catching in Cāṭus or eulogies. In Cāṭus, the Bhaṅgasleṣa also is freely employed and in the following Cāṭu, Bhaṅgasleṣa is certainly very striking :

भवान् हि भगवानेव गतो भेदः परस्परम् ।

महत्या गदया युक्तः सत्यभामाविराजितः ॥

When overdone or when handled by lesser artists, the Padabhaṅgasleṣa can become one of the obstacles to

understanding and realization of Rasa. Ānandavardhana classes it along with the Duṣkaras, the Yamaka, the Bandhas etc. which have to be avoided during the delineation of Rasas like Śṛṅgāra, Vipralambha and Karuṇa.

—यमकप्रकाराणां निबन्धनं दुष्करशब्दभंगश्लेषादीनां शक्तावपि प्रमादित्वमिति ।—Dhva. Ā., p. 85.

As compared with this Bhaṅgasleṣa of S'abda, Arthasleṣa is less of an impediment to Rasa; used discriminately, it can help Rasa even. Says Abhinava :

शब्दभंगश्लेषेति । अर्थश्लेषो न दोषाय, यथा रक्तस्त्वमित्यादि । शब्दभंगोऽपि क्लिष्ट एव दुष्टः, न तु अशोक-सशोकादौ ।

Locana, p. 85.

The next prominent figure which had found a place in the Rāmāyaṇa and had become monotonous in later poets is the Samāsokti. Poets see the world shaped in beauty. To them there is music in the spheres. Words in the feminine gender fascinates them.

तथा हि 'तटी तारं ताम्यति' इत्यत्र तटशब्दस्य पुंस्त्वनपुंसकत्वे अनादृत्य स्त्रीत्वमेव आदृतं सहृदयैः 'स्त्रीनामापि मधुरं' इति कृत्वा ।

—Locana, p. 160.

सति लिंगान्तरे यत्र स्त्रीलिंगं च प्रयुज्यते ।

शोभानिष्पत्तये यस्मिन् नामैव स्त्रीति पेशलम् ॥

—Vakroktijīvita, 93.

This employment of Samādhiguṇa 'with which poets, as with magic, give life and motion (emotion ?) to every inanimate part of nature' is praised by Daṇḍin as 'Kāvya sarvasva.'

तदेतत् काव्यसर्वस्वं समाधिर्नाम यो गुणः ।
कविसार्थस्समग्रोऽपि तमेनमनुगच्छति ॥—K. A., I.

Samādhiguṇa produces the Samāsokti figure. Vālmīki has two beautiful verses of this class, in the former of which elements of Samāsokti go to beautify the main figure of Upamā.

सेवमाने दृढं सूर्ये दिशमन्तकसेविताम् ।
विहीनतिलकेव स्त्री नोच्चरा दिक् प्रकाशते ॥—Āraṇya, 16. 8.
चञ्चञ्चन्द्रकरस्पर्शसमुन्मीलिततारका ।
अहो रागवती सन्ध्या जहाति स्वयमंवरम् ॥

—Kiśkindhā, 30. 46.

There are some very fine verses of this type in Canto XI of the S'isupālavadha where Māgha gives us a description of dawn. But soon, poets with neither originality nor restraint, began to repeat images; the same three or four objects, the sun, the moon, the Padminī, the Kairavī, the Prācī and the Pratīcī diks were exploited for many verses together, the points of attraction dwindling to trifles, and with variety almost non-existent. Gradually this figure became intellectual and no wonder, it begot the new subvariety called Sāstra-samāsokti.

In Sanskrit Literature, there are some strange metaphors at which some English critics evince surprise. As for instance, we never have simple Asi (sword), but have only असिलता. Among our own critics, Kṣemendra has said—in his Aucityavicāracarcā—that such a delightful object as moon ought not to be conceived as Citācakra. Things repellent and terrible by themselves must never be conceived in images of charm and love. But while describing the death

of enemies, their sufferings etc., the poet does employ such imagery, sometimes in callousness and sometimes in the light vein. The falling warriors are said to embrace Earth ; and Kālidāsa describes Tāṭakā passing away into Death's abode as going to her lover.

Sāstrasamāsokti has given rise to sheer pedantry. In an age of poetry when poets were scholars with Vyut-patti in all the Darsanas and branches of learning, nothing could satisfy the writer or reader but high-flown rapprochement with Sāstraic ideas. Visākhadatta's claim for dramatic genius will hardly become less if he had not written साध्ये निश्चितमन्वयेन घटितं बिभ्रत्सप्त्वे स्थितिं etc. The Naiṣadhakāra's own Dīṇḍima is on this point—ग्रन्थग्रन्थिरहि क्वचित्क्वचिदपि न्यासि प्रयत्नान्मया. All the Darsanas and the subtleties thereof find a place in his poem. See the Tarka here : 'अनुमितोऽपि स बाष्पनिरीक्षणात् व्यभिच्चार न तापकरोऽनलः' IV. Naiṣadha. Surely, poetry must give Upadesa ; the sublime thoughts, the deep philosophies—all these the poet must give expression to ; but this Sāstrasamāsokti is hardly that.

The last Alānkāra that we shall consider here specially is that variety of Aprastutaprasamsā or Anyokti called Anyāpadesa. If poetry is a criticism of life, Anyāpadesa is poetry above all other types. In it, the poet points out the flaws and failings of men, praises their nobility, bitingly remarks about men's meanness, and makes fun of and satirises every aspect of human character. Bhaṭṭa Bhallaṭa's century of Anyāpadesa has some very fine verses. Nīlakanṭha dīkṣita's Anyāpadesa is unequalled in this branch. In the anthologies, there are some brilliant Anyāpadesa verses. Most of the other Anyāpadesa centuries are trash. A few objects like the sea, the sun, the moon, the lotus, the Kokila and the mango in contrast with the crow and the Margosa, the rains and the frogs—these

trite things in some stale ideas were exploited for a hundred and more verses. The poet did not pick out any particular, subtle or prominent defect of humanity to criticize, or good quality to praise. Not feeling anything to write a verse with life, these poets dashed off verse after verse, retailing one triviality after another. Anyāpadesa is a type of literature that can never be written at a sitting, by Āsukavis, but must be written on occasions, must be made to accumulate into a collection in the course of the varied life of a poet, full with experience. If Bhallaṭa wrote the verse on the ignoble Dust, which, by the kicking up of the fickle wind, got on the very tops of the mountains—ये जाया लघवः सदैव गणनां याता न ये कुत्रचित् etc., we know Bhallaṭa felt the poignant grief ; we know from the Rājatarangiṇī that in the reign of the mean and wicked Sāṅkaravarman (A.D. 882—902), great men like poet Bhallaṭa had to earn their livelihood by doing all sorts of services, that poets were not given gifts and that peons drew fabulous salaries, holding high authority.¹

But small minds—मन्दाः कवियशः प्रार्थिनः—never thought themselves 'kṛtārtha' if they had not finished off in their literary career a century of Anyāpadesa, and immediately they made a 'Parikarabandha' and began exploiting the sun and the moon, the मल्हीवल्ही etc.

¹ Kalhaṇa, R.T., V, 204, etc.

त्यागभीरुतया तस्मिन् गुणसंगपराङ्मुखे ।
आसेवन्तावरा वृत्तीः कवयो भल्टादयः ॥
निर्वेतनास्मुकवयो, भारिको लवटस्त्वभूत् ।
प्रसादात्स्य दीनारसहवद्यवेतनः ॥

See also my article on the Bhallata S'ataka in the Annals of the Venkatesvara Oriental Institute, Tirupati, Vol. I. No. 1.

We have thus far considered figures of sense. Poetry, as it is required to be sensuous, must be pleasing to the ear also. The form of the form itself must be beautiful, must have a music and flow. The poet must look to harmony, balance, and climax in his sentences. Metre itself owes its origin to this requirement as also to the emotional outburst. Keith grants that the Sanskrit poets have 'certainly a better ear than themselves (foreigners) to the music of the words',—the appropriateness of sound to suggest the meaning and sentiment. What a verse did Bhavabhūti write !

वज्रादपि कठोराणि मृदूनि कुसुमादपि ।
लोकोत्तराणां चेतांसि को हि विज्ञातुमर्हति ॥

It is really a marvel of sound effect that Bāṇa produces with utmost ease :

‘अपराह्नप्रचारप्रचलिते चामरिणि चार्षीकरतट्टाडनरणितरदने
रदति सुरस्ववन्तीरोधांसि स्वैरमैरावते ।’

‘क्रमेण अधोऽधोधावमानधवलपयोधराम्’

‘ग्राहग्रावग्रामस्खलनमुखरितस्तोतसम्’—Harṣacarita, I.

‘विरलीभवति वरटानां वेशन्तशायिनीनां मञ्जुनि मञ्जीरशिञ्जि-
तजडे जल्पिते ।’—*Ibid.*, III.

One cannot pick out in Bāṇa ; the reader with keen sensibility hears the metallic sound of Airāvata striking its tusk on a golden pavement, sees the rolling clouds, sees the current stumbling and rushing out of each of the three blocking words, Grāva, Grāha, Grāma ; and in the stillness of his mind, he feels the long-drawn silvery voice of female swans, in the ponds on the outskirts of the city, slowly dying. Colour,

smell, sound and touch we are able to directly realize in Kālidāsa's verse :

दीर्घीकुर्वन्पटुमदकलं कूजितं सारसानां
 प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकषायः ।
 यत्र स्त्रीणां हरति सुरतग्लानिमंगानुकूल-
 शिशप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥

Note especially the onomatopoeic effect of the sibilant 'S', doubled by the Sandhi, in the expression 'S'iprāvātah'. When Kālidāsa said of Aja, 'तल्पमुज्जांचकार', we see how Aja briskly rose up from his bed, unlike the slothful and sleepy ; and the sternness of Nandin's command to the Gaṇas not to give way to Cāpala, rings in our own ears when we read—

तच्छासनात्काननमेव सर्वं चित्रापितारम्भमिवावतस्ये ।—K.S., III.

Bhavabhūti was as great a master with the words ; surely the delicate and charming effects are easy of achievement for him when they are needed ; but he discovered the sound effects required for the Raudra and Bibhatsa Rasas ; what he created, others still live upon. In the S'masānāṅka of the Mālatī-mādhava, he makes one's flesh creep, hairs stand on end, and feet step back in fright. The owl, the jackal, the water of the river rushing through skeletons,—eerie ness gathers round when we read

गुञ्जत्कुञ्जकुटीरकौशिकघटाघूत्कारसंवेलित-
 क्रन्दत्फेरवचण्डधात्कृतिभृतप्राग्भारभीमैस्तटैः ।
 अन्तःकीर्णकरङ्गकर्परतरत्संरोधिकूलंकष-
 स्तोतोनिर्गमघोरघर्घररवा परेश्मशानं सरित् ॥—M.M.

Take that verse again in his *Mahāvīracarita* which brings on *Tāṭakā*, the demoness—

अन्तप्रोतवृहत्कपालनलक्षुरकण्टकण् etc.¹

The concepts of *Rīti* and *Vṛtti* in poetics owe their formulation to a study of these sound-effects. These also count for *Rasa*. It is said that the first gait of the actor on the stage interprets him and his character to the audience; that first impression stands to the last. So also the first effect a verse on its mere reading or hearing produces, holds the mind to the end. For the *Rasa* to be suggested, even the jingle in the sounds or the clash of words is welcome and appropriate means.

A further carrying out of these ideas gives rise to the *S'abdālankāra* of *Anuprāsa* of different varieties. But *Yamakas*, as *Daṇḍin* says, are not good—तत्तु नैकान्तमधुरम्. They have least to do with *Rasa*. *Ānandavardhana* lays down the following rules for the use of *Anuprāsa* and *Yamaka*:

शृङ्गारस्याङ्गिनो यनादेकरूपानुवन्धनात् ।

सर्वेष्वेव प्रभेदेषु नानुप्रासः प्रकाशकः ॥

ध्वन्यात्मभूते शृङ्गारे यमकादिनिवन्धनम् ।

शक्तावपि प्रमादित्वं विप्रलंभे विशेषतः ॥

—Dhva. Ā., p. 85; Kār. 15-16.

In such *Rasas* as *S'ringāra* and *Karuṇa*, the elaborate and artificial figures of sound have no place. *Vālmīki* has shown that in a mere description, rhymes find a proper place. The famous description of the moonlight night in the *Sundarakāṇḍa* ‘स तत्र मध्यंगतमंशुमन्तम् etc.’ is an example. There is a particular

¹ *Vide* below chapter on *Aucitya*. Also Dhva. Ā., III.

tendency in the Rāmāyaṇa, which is seen even in the Rgveda, to juxtapose similar sound groups, an effect which Kālidāsa and Asvaghoṣa adopted from the master. Vālmīki writes—‘पद्मयां पादवतां वरः’, ‘दक्षिणो दक्षिणां दिशम्’, ‘रावणो लोकरावणः’ etc. These do not do violence to the sense and at the same time add to the charm of the diction. Kālidāsa in his Raghuvamsa especially delights in such innocent assonances :

तस्मै सभ्याः सभार्याय गोष्ठे गुप्ततमेन्द्रियाः ।

अर्हणामर्हते चकुः मुनयो नयचक्षुषे ॥—R.V., I.

इत्थं द्विजेन द्विजराजकान्तिः आवेदितो वेदविदां वरेण ।

एनोनिवृत्तेन्द्रियवृत्तिरेनं जगाद् भूयो जगदेकनाथः ॥

—R.V., V.

ततो मृगेन्द्रस्य मृगेन्द्रगामी etc. R.V., II.

Cf. S'rīharsa, Naiṣadha, VI, 1.

दूत्याय दैत्यारिपतेः प्रवृत्तः द्विषां निषेद्धा निषधप्रधानः ।

स भीमभूमीपतिराजधार्नीं लक्षीचकाराथ रथस्यदस्य ॥

Yamaka differs in that it needs special effort and drags the poet away from his Samādhi in Rasa. Not only that : However much, like a latter-day adept at this Yamaka-craft, a poet may get it easily, it is bad and improper in so far as it distracts and stops our minds from proceeding beyond itself, our minds which must reach the 'Rasa' obscured in the inner sanctum. (See Dhva. Ā., p. 85). In the ninth canto of the Raghuvamsa however, the theme is only a description of summer and the hunt of the king. In such places, Ānanda allows option in using the Yamaka. But there are descriptions both by Vālmīki and Kālidāsa which do not employ

sound-figures and link every descriptive detail with the context. For example, the Vasanta-description opening the Kiśkindhā-kāṇḍa and the S'arad-description in Canto IV of the Raghu-vamsa. The canonists permit the Yamaka-mad and Duṣkara-mad poets to satisfy themselves in situations of Rasābhāsa. The Bandhas of various types, Ekākṣara, Niroṣṭhya—these have nothing to do with poetry. It is regrettable that after Bhāravi and Māgha, these became part of the definition of Mahākāvya.

A bad ideal for prose was deduced by the latter-day poets from Bāṇa and from such remarks as गद्यं कवीनां निकषं वदन्ति, ओजस्ममासभूयस्त्वमेतद्द्वयस्य जीवितम् etc. Without endless compounds and jingle of sounds, no prose was possible after a time. So much so that as time passed, certain word groups were effected, one word in which would not occur without the other. मही would not come out without वह्नी and the sound of नूपुर will always be introduced as 'मञ्जुमञ्जीरशिङ्गा'. All the rivers looked 'त्वङ्गंतुङ्गतरङ्गरङ्ग'. In ideas and words, a stock diction had grown and poesy became a mechanical craft. In his book on Poetic Diction, Thomas Quayle says of the 18th century poetry in England: 'And the same lack of direct observation and individual expression is obvious whenever the classicists have to mention birds or animals. And it has been well remarked that if we are to judge from their verse, most of the poets of the first quarter of the eighteenth century knew no bird except the gold finch or nightingale and even these probably only by hearsay. For the same generalised diction is usually called upon and birds are merely a "feathered", "tuneful", "plumy" or "warbling" choir How true these remarks are of our Sanskrit poets who produced Mahākāvyas at the shortest notice, who could describe the Himālayas and the Ganges and the

ocean without seeing them and at whose command there were Kosas and stock expressions and stock ideas, white fame of the king like the autumnal moonlight, the blazing sun of his prowess, the Vasanta, the Malaya māruta, the मृगीसंगीत and so on. To this race of poets apply these lines of Keats :

Beauty was awake !
 Why were ye not awake ? But ye were dead
 To things ye knew not of,—were closely wed
 To musty laws lined out with wretched rule
 And compass vile ; so that ye taught a school
 Of dolts to smooth, inlay, and clip, and fit,
 Till, like the certain wands of Jacob's wit,
 Their verses tallied. Easy was the task :
 A thousand *handicraftsmen* wore the mask
 Of Poesy.

—Sleep and Poetry.

To conclude, poetry is neither pure emotion and thought nor mere manner. A beautiful idea must appropriately incarnate itself in a beautiful expression. This defines Alāṅkāra and its place and function. The function of Alāṅkāra is to heighten the effect ; it is to aid the poet to say more pointedly. Whether the poet exalts or does the opposite, Alāṅkāra is to help him. Says Mahimabhaṭṭa :

विनोत्कर्षपकर्षाभ्यां स्वदन्तेऽर्था न जातुचित् ।
 तदर्थमेव कवयोऽलंकारान्पर्युपासते ॥

—V.V., T.S.S., p. 53.

As such, these Alāṅkāras should flow out of Rasa. Even as emotion is depicted, these must come off, without the poet consciously striving after them. They must be 'irremovable',

structural, organic: Rasākṣipta, Aprthag yatna nirvartya. These words of Mahimabhaṭṭa are pertinent here :

किञ्च सौन्दर्यातिरेकनिष्पत्तयेऽर्थस्य काव्यक्रियारंभः कवेः, न तु अलंकारनिष्पत्तये, तेषां नान्तरीयकतयैव तत्सिद्धेः, भङ्गभणितिभेदानामेव अलंकारत्वोपगमात् । . . .

न चालंकारनिष्पत्त्यै रसबन्धोद्यतः कविः ।
यतते, ते हि तत्सिद्धिनान्तरीयकसिद्धयः ॥¹

V.V., II., T.S.S., p. 87.

Figures are thus legitimate, though a proper use of them is a gift which only the greater among the poets are endowed with. Be it a *S'abda-alāṅkāra* or an *Artha-alāṅkāra*, be it a sound-effect or a striking turn of the idea, it is not 'Bahi-raṅga' for *Rasa*, so long as it is useful for *Rasa*. Effective expression, the embodiment of the poet's idea, is *Alaṅkāra*. It is not as if it were in some separate place, like jewels in a box, to be taken and added. As has been explained in the opening part of this chapter, it is the several ways of expressing ideas which are to convey the *Rasa* that are called *Alaṅkāras*.

—युक्तं चैतत् । यतो रसा वाच्यविशेषैरेव आक्षेपत्वाः, तत्प्रतिपादकैश्च शब्दैः, तत्प्रकाशिनो वाच्यविशेषा एव रूपकादयोऽलंकाराः । तस्मात् तेषां बहिरङ्गत्वं रसाभिव्यक्तौ ।—Ānanda, p. 87.

रसस्याङ्गं विभावाद्याः साक्षात्त्रिष्पादकत्वतः ।
तद्वैचिद्योक्तिवपुषोऽलंकारास्तु तदाश्रयाः ॥

—Mahimā., p. 87.

¹ *Vide* also the Āntara S'lokas 76-77 on p. 87, V.V. There are very valuable ideas on *Alāṅkāra-aucitya* in *Vimars'a* Two of the *Vyaktiviveka*.

From Rasa to the musical sound which aids its realisation, poetry is one unity, one complex of rich experience.

The purposiveness of Alaṅkāra is inevitable like the purposiveness of poetry. But this does not mean that one should judge Alaṅkara and poetry from a purely utilitarian point of view. There is simply beautiful poetry, which is nothing but the poet's desire to express taken shape. 'These very decorations carry the emotional motive of the poet which says "I find joy in my creations; it is good".'¹ 'When in some pure moments of ecstasy we realise this in the world around us, we see the world not as merely existing but as decorated in its forms, sounds, colours, and lines, we feel in our hearts that there is one who through all things proclaims "I have joy in my creation".' Nature is the creation of God's Līlā, Poetry, of the poet's Līlā.

¹ Tagore.

THE HISTORY OF SVABHĀVOKTI IN SANSKRIT POETICS

जातिसिव अलङ्कृतीनां . . . अधिकमुद्घासमानाम् ॥

—*Dhanapāla's Tilakamañjari*, p. 130.

IT is a proper emphasis on both the content, Emotion and Thought, and the form, the Poetic Expression,¹ that is contained in the dictum of the Sanskrit critics that poetry is *Ukti pradhāna* or *Abhidhā pradhāna*. As Tauta says in the well-known passage quoted by Hemacandra (K.A., p. 316), one may have the vision, *Darsana*, and be only a seer, *Rṣi*, but he becomes a poet, *Kavi*, only when he renders that vision into beautiful language, *Varṇanā*. The poetic expression is, generally speaking, heightened or made striking by an out-of-the-way-ness, which is called *Vakrokti* or *Alaṅkāra*. This figurative strikingness is pervasive of the whole range of the form and helps to detect poetry. When the figurative deviation from the ordinary mode of speaking is scrutinized, it is found that, in some cases, the deviation is more than in other cases. Indeed, there are cases which do not show any determinable and definable deviation, cases which we call 'natural description'. Such 'natural description', when it is of an emotional situation is called a case of *Rasa*, or *Rasa-ukti* according to Bhoja; and when it is of anything else or of an

¹ Says Oscar Wilde in his Picture of Dorian Gray, p. 159 :

' For, canons of good society are, or should be, the same as canons of art. Form is absolutely essential to it.

object of Nature, it is called *Svabhāvokti*. To a survey of the history of this concept, *Svabhāvokti*, is this chapter devoted.

We first catch sight of *Svabhāvokti* in the introductory verses in Bāṇa's *Harśacarita*:

नवोऽथौ जातिरग्राम्या ल्लेषोऽक्षिष्ठः स्फुटो रसः ।
विकटाक्षरवन्धश्च वृत्त्वमेकत्र दुर्लभम् ॥

Jāti is the old name of *Svabhāvokti*. Bāṇa says that *Jāti* or *Svabhāvokti* must not be *Grāmya*, ordinary, vulgar, insipid or stale. *Jāti* is the statement of things as they are. That is what the ordinary speaker and writer make; poverty of poetic power, absence of a wizard-force with words, a sense of bare necessity, parsimony in expression, a sense of sufficiency, an anxiety to state the bare truth with absolute fidelity to facts—these produce a kind of expression which is a bare statement of things as they are. Ordinary talk, legal expressions, and scientific writings are examples. These two, ordinary bald talk and the technical jargon of science, *Laukika* and *Sāstriya* expressions, are both excluded from the scope of *Jāti*. *Jāti* is a poet's statement of the natural state of things. Hence does Bāṇa say that *Jāti* has to be *Agrāmya*.¹

¹ *Vidyānātha* qualifies *Svabhāvokti* by the word *Cāru* :
स्वभावोक्तिस्तौ चारु यथावद्वस्तुवर्णनम् ।

And *Kumarasvāmin* explains that *Cāru* means *Agrāmya*: only a beautiful statement of things as they are, is *Svabhāvokti*:

यत्र चारु सम्यग्ग्राम्यम् । . . . अत एवेदं ग्राम्यं नालङ्कारः इत्युक्तं दोषप्रकरणे ।

Pra. rud. Bāla m. Edn., p. 297.

This *Cārutva* and *Agrāmyatā* are involved in the very conception of the *Svabhāvokti* *Alaṅkāra* and hence, *Kuntaka*'s fear that the cart-driver's talk also will become *Svabhāvokti* is unfounded.

स्वभावयुक्तसेव सर्वथा अभिधेयपदवीमवतरतीति शाकटिकवाक्यानामपि सालङ्काराता
प्राप्नोति, स्वभावयुक्तवेत । V.J. I, p. 24.

How this 'natural description' came to be called Jāti is a question worth investigating. Perhaps Jāti refers to its origin from the root 'Jan' and means the presence or presentation of things as they arise or are. Or Jāti refers to the general characteristics that go to mark out a thing or a *class* of things.¹ Objects like trees, birds and deer are described, delineating graphically the attributes and actions of their *class*. This would form a description of Jāti and perhaps this was the earliest variety of natural description to be recognized and christened, among Alānkāras. As a matter of fact, we find Daṇḍin giving four classes of Svabhāvokti,—Jāti, Dravya, Guṇa and Kriyā. It is reasonable to believe that the first and earliest variety, Jāti, was extended as name to the rest also. Says Daṇḍin :

स्वभावोक्तिश्च जातिश्चेत्याद्या सालडृकृतिर्यथा । II. 8.

जाति-क्रियागुणद्रव्य-स्वभावाख्यानमीद्वशम् ॥ II. 13.

And he illustrates Jāti-svabhāvokti by a description of the class-attributes of the species of birds called parrots :

शुण्डैराताम्रकुटिलैः पक्षैर्हरितकोमलैः ।

त्रिवर्णराजिभिः कण्ठैः एते मञ्जुगिरः शुकाः ॥ II. 9.

We miss the word Jāti in Bhāmaha but not the concept of 'natural description'. In the introductory paragraph, it was pointed out that the proper cloak of poetic idea is a striking form, emphatic by virtue of its heightened nature; but that within its realm, there are varying degrees of striking-

¹ Compare the discussion in Sāstras about Jāti as a Padārtha, along with Vyakti and Ākṛti. The view that 'Jāti' is Padārtha was held by Vājapyayana and also by the Mimāmsakas.

ness and deviations from the normal mode of expression; and that, comparatively speaking, there are cases in which such deviation is least and which, as a consequence, are called *Svabhāva-ukti*, 'natural expression'.¹ Now, Bhāmaha proceeded with his treatment of poetry thus: Flaws must be avoided in expression and though a flawless piece by itself may be lovely, because of its natural beauty, yet embellishments beautify it, as ornaments beautify even the naturally lovely face of a woman.

रूपकादिरलङ्कारः तस्यान्यैर्बहुधोदितः ।
न कान्तमपि निर्भूतं विभाति वनितामुखम् ॥ I. 13.

When Bhāmaha says thus that a lovely face does not shine without ornaments, he seems to contradict himself. The conclusion we can draw from this verse is that though Bhāmaha emphasizes ornament very much, he is aware of a beauty which is natural to a piece of poetry, and which is not born of ornament. This ornament or *Alaṅkāra* is a certain striking deviation in expression for Bhāmaha. When no such striking deviation is recognizable, the expression is no *Alaṅkāra*. This is clear when Bhāmaha refutes *Hetu*, *Sūkṣma* and *Lesa* as *Alaṅkāras*, since, according to him, the expression as a whole in these cases does not show any *Vakrokti*.

हेतुः सूक्ष्मोऽथ लेशश्च नालङ्कारतया मतः ।
समुदायाभिधानस्य वक्रोक्त्यनभिधानतः ॥ II. 86.

¹ Rudraṭa made such an analysis of figures and his first class of *Alaṅkāras* forming the *Vāstava* group involves the least figurative *Vaicityra*. Of the many in this group, the *Vāstava* figure par excellence, as *Namisādhu* specially points out, is *Jāti*. And it is because *Jāti* concerns itself directly with the thing as it is, without any great *sābda* *vaicityra*, that *Bhoja* counts *Jāti* as an *Arthālaṅkāra* and that, the first.

If this Vakratva is not to be found, the expression is mere 'news', mere information-giving; it is Vārtā. Following the above quoted verse, Bhāmaha says :

गतोऽस्तमकर्मे भातीन्दुः यान्ति वासाय पक्षिणः ।
इत्येवमादि किं काव्यं ? वातीमेनां प्रचक्षते ॥ II. 87.

The first line here is an instance of an utterance which as a whole, Samudāya abhidhāna, is bereft of any Vakrokti; and this is what is called Vārtā, news. Thus as against poetry, there is set this Vārtā, which may be insipid Loka Vārtā or technical Sāstra Vārtā. Vārtā, however, differs from Jāti or Svabhāvokti; for Vārtā is, to adopt Bāṇa's language, Grāmyā Jātiḥ. Thus, we have ordinary expression which is Vārtā; then natural poetic expression called Jāti or Svabhāvokti and then Vakrokti.

If these meanings are not settled thus, there will arise a loose use of Vārtā or Jāti. Daṇḍin uses the word Svabhāvokti or Jāti loosely when he says : शास्त्रेष्वस्यैव साम्राज्यम्; he refers here to Vārtā only. Similarly Vārtā also has been loosely used as a synonym of Jāti. Just after Atisayokti, Yathāsam-khya and Utprekṣā, we find Bhaṭṭi illustrating a figure called Vārtā, by a verse describing the mountain Mahendra.

वार्ता—विषधरनिलये निविष्टमूलं शिखरशतैः परिमृष्टदेवलोकम् ।
घनविपुलनितम्बपूरिताशं फलकुसुमाचितवृक्षरम्यकुञ्जम् ॥

X. 45.

This shows that Vārtā is meant as a synonym of Jāti or Svabhāvokti and that in the pre-Bhāmaha literature, Svabhāvokti was recognized by some, some called it Svabhāvokti, others Jāti and still others Vārtā. Bhaṭṭi must be taken to call it

Vārtā. The Viṣṇudharmottara, in its small section on Alaṅkāra, calls it Vārtā :

यथास्वरूपकथनं वार्तेति परिकीर्तिम् ।

In Bhāmaha, we find Vārtā used separately from Svabhāvokti ; he restricts Vārtā to non-poetic utterances in which there is no Vakrokti. Daṇḍin does not mention the word Vārtā, (amidst Alaṅkāras) but uses the words Jāti and Svabhāvokti as synonyms.

The Jayamaṅgalā¹ on Bhaṭṭi has an original explanation to offer on Vārtā, not found elsewhere. It says :

वार्तेति तत्त्वार्थकथनात् । सा विशिष्टा, निर्विशिष्टा च । तत्र या पूर्वा सा स्वभावोक्तिरुदिता, यथेयमेव । तथाचोक्तम्—

स्वभावोक्तिरलङ्कारः इति केचित्प्रचक्षते ।

अर्थस्य तादवस्थ्ये च स्वभावोऽभिहितो यथा ॥

(Bhāmaha, II, 93.)

निर्विशिष्टा वार्ता नामालङ्कारः । यथोक्तं—

गतोऽस्तमर्को भातीन्दुः यान्ति वासाय पक्षिणः ।

इत्येवमादिकं काव्यं वातमेनां प्रचक्षते ॥ इति

Under X, 46, N.S. Edn.

In Bhaṭṭi, the word Svabhāvokti is absent. There is only Vārtā, which is illustrated by a natural description of a

¹ There is a good amount of difference between the Jayamaṅgalā and Mallinātha's gloss on Bhaṭṭi on the question, which Alaṅkāra is illustrated in which verse by Bhaṭṭi. अथ लक्ष्मण etc. X. 42 or 43 is an illustration of Svabhāvokti for Mallinātha and of Atis'ayokti (what a difference !) for the Jayamaṅgalā. If the Jayamaṅgalā sees Vārtā in X. 45 or 46, Mallinātha sees Atis'ayokti there. In the case of some verses, Mallinātha does not point out any figure. And this difference between the commentators on Bhaṭṭi does not seem to have been pointed out by scholars.

mountain. From this we concluded that Bhaṭṭī must be understood to hold according to writers whom Bhāmaha did not follow, that Vārtā was synonymous with Jāti and Svabhāvokti. But the Jayamaṅgalā is a close follower of Bhāmaha whose text alone it quotes. It explains Bhaṭṭī by Bhāmaha and naturally there is some difficulty. The Jayamaṅgalā starts with two definite ideas : (1) that Bhāmaha accepts an Alaṅkāra called Svabhāvokti and (2) that the verse on Vārtā is a verse on an Alaṅkāra called Vārtā, with an illustration in the first line. Hence, the Jayamaṅgalā reads the verse on Vārtā differently :

इत्येवमादिकं काव्यं वार्तामेनां प्रचक्षते ।

for

इत्येवमादि किं काव्यं वार्तामेनां प्रचक्षते ।

Having started with these two ideas, the Jayamaṅgalā has to indicate the difference between Vārtā and Svabhāvokti. It says ingeniously that there is one major Alaṅkāra called Vārtā which is the stating of things in strict accordance to their natural state and that it has two subdivisions, Viśiṣṭa and Nirviśiṣṭa. The Viśiṣṭa Vārtā is called Svabhāvokti and the Nirviśiṣṭa vārtā is simply Vārtā. Bhaṭṭī's verse is an illustration of the former. From the Jayamaṅgalā's remarks, we see that by 'Viśiṣṭa', it means the description of one *particular* object with its *attributes*, and by 'Nirviśiṣṭa', the description of a composite view of Nature ; the former is illustrated by Bhaṭṭī's description of Mt. Mahendra with its attributes, and the latter by 'गतोऽस्तमर्कः etc.'

¹ Dr. S. K. De says (Skr. Poe., I, p. 53) that Bhatti does not recognize Svabhāvokti. We do not know that, for as Dr. De himself points out (p. 52), the Jayamaṅgalā is the guide to know what Bhaṭṭī recognized and illustrated. According to

But Bhāmaha kept Vārtā and Svabhāvokti separate. The latter, he refers to as an Alaṅkāra and illustrates. The former, he refers to with derision, as a name for insipid detailing of some facts, for expressions devoid of striking deviation. Closely following, as it does, his rejection of Hetu, Sūkṣma and Lesa which do not show any Vakratva, the verse does not seem to yield itself to the different reading and consequent different meaning which the Jayamāngalā gives it. That the verse mentioning Hetu, Sūkṣma and Lesa and the next verse speaking of 'गतोऽस्तमर्कः' etc. as mere Vārtā, go together is proved by a reference to Daṇḍin where Bhāmaha, II, 86-87 are taken together. Daṇḍin, in the Hetucakra, speaks of 'गतोऽस्तमर्कः' etc. as Jñāpaka Hetu Alaṅkāra and considers it as 'Uttamabhūṣaṇa' as if to spite him who referred to Hetu together with Sūkṣma and Lesa as no Alaṅkāra at all.¹

Thus I am of opinion that the word Vārtā in Bhāmaha is no name of an Alaṅkāra. Dr. De is of opinion that there is an Alaṅkāra called Vārtā which Bhāmaha mentions and rejects in the passage discussed above. On p. 36 of Vol. II of his Poetics, he says that in the second stage of the development of Alaṅkāras was added 'a seventh figure Vārtā which is referred to by Daṇḍin in I. 85 but which is not accepted by Bhāmaha'. On p. 109, *ibid.*, he says: 'With Bhāmaha, he (Daṇḍin) alludes to Vārtā (I. 85) which is illustrated by Bhaṭṭi, but which disappears from later poetics, being included perhaps in the scope of Svabhāvokti'. Mr. P. V. Kane also opines that in the passage discussed above, an Alaṅkāra called

Mallinātha, X, 42 (or 43) अथ लक्षण etc. is Bhaṭṭi's illustration of Svabhāvokti; and in X, 45 (or 46) where the Jayamāngalā sees Vārtā, Mallinātha sees Atisayokti!

¹ From this we have to infer that some predecessor of Bhāmaha whom Bhāmaha criticises but whom Daṇḍin follows, gave the instance गतोऽस्तमर्कः etc. and held it as an Alaṅkāra called Hetu.

Vārtā is rejected by Bhāmaha. Such a view does not seem to be tenable. The Jayamāngalā which speaks of a Vārtālaṅkāra has a curious reading for the second line of Bhāmaha's verse. This reading itself does not agree with the context in Bhāmaha. If Bhāmaha is refuting an Alāṅkāra of some predecessor called Vārtā in that verse, the verse must have been written otherwise. As it is, it must be taken as closely connected with the previous verse refuting Hetu, Sūkṣma and Lesa and must be taken to give an instance of an 'Abhidhāna samudāya', an expression as a whole, which has no Vakrokti (Vakroktyanabhidhāna); and hence a case of no Kāvya (इत्येवमादि किं काव्यम्?) but only a bald communication of facts (वार्तामेनां प्रचक्षते). It is clear that in Bhāmaha, Vārtā is not used as the name of an Alāṅkāra. Nor has Vārtā the Alāṅkāra anything to do with the word Vārtā in Daṇḍin, I. 85, but of which more in the section on Daṇḍin.

Soon, finishing a few Alāṅkāras, Bhāmaha comes to Svabhāvokti :

स्वभावोक्तिरलङ्कार इति केचित्प्रचक्षते ।
 अर्थस्य तदवस्थत्वं स्वभावोऽभिहितो यथा ॥
 आक्रोशन्नाह्यन्नन्यान् आधावन्मण्डलै रुदन् (or रुदन्) ।
 गा वारयति दण्डेन गोपः सस्यावतारिणीः ॥ II. 93-94.

There is a discussion among scholars on the question: Did Bhāmaha accept Svabhāvokti as an Alāṅkāra? Some say that the somewhat indifferent reference to it in the words 'इति केचित्प्रचक्षते' shows that Bhāmaha did not accept it as an Alāṅkāra. As regards Bhāmaha's attitude towards Svabhāvokti, one Pūrvapakṣa is completely ruled out namely that it is not mentioned by him. Bhāmaha mentions, defines and

illustrates it. In this respect, it resembles Āśīs, III, 55-56. To begin with, that Bhāmaha defines and illustrates Svabhāvokti is some proof of his acceptance of it as a figure. The figures which Bhāmaha does not accept are not referred to by him in such terms. If he does not accept a figure, he says नालङ्घारतया मतः । Witness the case of Hetu, Sūkṣma and Lesa. The words 'इति केचित्प्रचक्षते' is no argument for taking that Bhāmaha did not accept Svabhāvokti. Many Alāṅkāras are introduced in these terms. These words cannot serve as an argument even for the view that Svabhāvokti has a dubious existence in Bhāmaha. Dr. De sometimes speaks of Svabhāvokti as having a dubious existence in Bhāmaha though in Vol. II of his Poetics and in his Introduction to his edition of the Vakrokti jīvita, he views that Bhāmaha does not accept this figure. Dr. A. Sankaran opines in his Theories of Rasa and Dhvani (p. 22) that Bhāmaha does not accept this figure. Mr. D. T. Tatacharya Siromani examines these views and replies to them in his M.O.L. Essay on the Definition of Poetry, published in the J.O.R., Madras. Udbhaṭa and Kuntaka considered Bhāmaha as accepting Svabhāvokti. Udbhaṭa has enumerated and defined Svabhāvokti in the same order and place as in Bhāmaha. The 'ancients', cirantanas, who figure in Kuntaka's Pūrvapakṣa as accepting Svabhāvokti, include Bhāmaha. Bhoja who digests completely Bhāmaha, Daṇḍin and Rudraṭa gives Bhāmaha's illustration of Svabhāvokti in his treatment of that figure which shows that, according to Bhoja, Bhāmaha accepted that figure. If Kuntaka had the slightest hint that Bhāmaha did not accept this figure, he would have reinforced his critique against Svabhāvokti with a reference to Bhāmaha's text to that effect.

On p. 61 of Vol. II of his Poetics, Dr. De says: 'When words are used in the ordinary manner of common parlance,

as people without a poetic turn of mind use them, there is no special charm or strikingness. Such Svabhāvokti or “natural” mode of speech to which Daṇḍin is so partial but which he also distinguishes from Vakrokti, is not acceptable to Bhāmaha and Kuntaka, who refuse to acknowledge it as a poetic figure at all.’ One cannot point out any passage in Bhāmaha which refutes Svabhāvokti and it is wrong to club Bhāmaha with Kuntaka who elaborately argues against Svabhāvokti, as can be seen in a further section. And there is nothing like partiality for Svabhāvokti in Daṇḍin. If one views Bhāmaha as being inimical to this figure, he imagines Daṇḍin to be overfond of it. Nor is the attribute ‘आद्या अलङ्कृतिः’ applied by Daṇḍin to Svabhāvokti a sign of his partiality for it. The attribute only means that in the field of poetic expression where Vakrokti rises gradually, Svabhāvokti stands first or at the bottom involving least Vakratā ; it is the starting point ; the ground for Vakrokti to come into further play.

Mr. Tatacharya has, it seems, committed an excess while trying to prove that Bhāmaha accepted Svabhāvokti. He says that when Bhāmaha said—

युक्तं वक्त्वस्वभावोक्त्या सर्वमेवैतदिष्यते । I. 39.

he meant like Daṇḍin to divide poetic expression into two realms, Vakrokti and Svabhāvokti ; and Mr. Tatacharya puts a forced interpretation on ‘Vakrasvabhāvoktyā’ which does not mean वक्रोक्त्या and स्वभावोक्त्या but means only वक्त्वस्वरूप-उक्त्या, the word Svabhāva here meaning ‘of the nature of’. Consequently Mr. Tatacharya views that Bhāmaha also, like Daṇḍin, classified Vānmaya into two classes, Svabhāvokti and Vakrokti. Mr. Tatacharya says : ‘As is shown above, in Bhāmaha’s view, all the Alānkāras other than the one

Svabhāvokti, are governed by the Vakrokti principle.' This is Daṇḍin's view,¹ not Bhāmaha's. To Bhāmaha, the absence of Vakratā or Vakrokti eliminates an expression from the fold of Alaṅkāra; it will not be Svabhāvokti but Vārtā,—not like आकौशनाह्यन् etc. but like गतोऽस्तमर्कः etc. For Bhāmaha Vakrokti is Alaṅkāra, and Svabhāvokti also which has got its own degree of Vakratā marking it off from mere Vārtā is comprised in Vakrokti. Daṇḍin examined the realm of poetic speech with greater scrutiny and said that since in Svabhāvokti, the Vakratā is least, let it stand apart. And even to this Daṇḍin, the expression of Rasa, Rasa-ukti, is still part of Vakrokti, and Bhoja therefore analyzed poetic expression into three parts, Svabhāvokti, Rasokti and Vakrokti.

Just as Bāṇa said that a Jāti should be Agrāmyā, Daṇḍin says that it should bring before our eyes the picture vividly. नानावस्थं पदार्थनां रूपं साक्षाद् विवृण्वती । II. 8. 'प्रत्यक्षमिव दर्शयन्ती' says Taruṇavācaspati, while the Hṛdayamgama which says 'साक्षादव्याजेन विवृण्वती' emphasizes that no artificial aid of a figurative flourish shall be used here. As previously indicated, Daṇḍin gives four classes of Svabhāvokti—Jāti, Kriyā, Guṇa and Dravya, II. 13. Bhoja (S.K.Ā., III, 6-8) multiplies the classes,—Svarūpa, Samsthāna, Avasthāna, Veṣa, Vyāpāra etc.; child, maiden, animal; time, place etc.,—elaborations borrowed by him from Rudrata.²

¹ K.Ā., II, 362. Madras Edn.

² The anonymous gloss on the Kāvyādars'a in the N.S. Edn. has a strange comment on 'नानावस्थं' in Daṇḍin's definition of the Svabhāvokti. It says that, according to some who base themselves on this condition of 'Nānāvastha', only a description of an object in *several states* or of several objects in *several states*, constitutes a Svabhāvokti, and not the description of an object in a *single state*! This too literal an interpretation of Daṇḍin is not justifiable.

What about Vārtā in Daṇḍin? It is not found in the context of Svabhāvokti nor anywhere in Ch. II. We find it in Ch. I in Daṇḍin's treatment of the Guṇa called Kānti, I, 85-87.

कान्तं सर्वजगत्कान्तं लौकिकार्थान्तिक्रमात् ।
तत्र वार्ताभिधानेषु वर्णनास्वपि दृश्यते ॥

Kānti has a certain amount of kinship with Svabhāvokti, since in both, there is no perceptible stepping out of the normal mode of saying, Laukikārtha-anatikrama. Such Kānti, Daṇḍin says, is found in Vārtābhidhāna and Varṇanā and illustrates Vārtābhidhāna with the following verse :

गृहाणि नाम तान्येव तपोराशिर्भवाद्वशः ।
सम्भावयति यान्येवं पावनैः पादपांसुभिः ॥ I. 86.

The Gauḍī style which would not be content with this expression with Kānti, would say: देवधिष्ठयमिवाराध्यम् etc. This Vārtā is a sweet complement or word of welcome or enquiry on the occasion of the arrival of a worthy guest. It is thus clear that Vārtā here is not any Alaṅkāra, nor the Alaṅkāra which the Jayamangalā says Baṭṭi is illustrating. Such is the view of the commentators and later writers also, none of whom sees reference to any Alaṅkāra in the Vārtā here. “वार्ता नाम अन्योन्यकथनम्” says the Hṛdayaṅgamā. Hemacandra, while reviewing the old Guṇas in his gloss on his own K. Anusāsana, refers to Daṇḍin's Kānti in Vārtā and Varṇanā and interprets Vārtā as a ‘complement’ “तत्र उपचारवचनं वार्ता । प्रशंसावचनं वर्णना ।” p. 200, K. A. Śīṅgabhūpāla also says that Vārtā is a welfare-enquiry: वार्ता नाम कुशलप्रश्नपूर्विका सङ्ख्या ।

p. 67, T.S.S. Edn. Ratnesvara's gloss on S.K.Ā., I, p. 114 :-
 'अनामये प्रियालापे वार्ता वार्ता च कीर्त्यते ।' ¹

Rudraṭa classifies the Arthālaṅkāras into four classes, Vāstava, Aupamya, Atisaya and S'leṣa. All the three here except the first involve an embellishment by a simile or an exaggeration or a play on the words. In Vāstava, we have the bare idea as it is, untwisted, Aviparīta ; but even as Bāṇa said 'Agrāmya', Rudraṭa says, 'Puṣṭārtha'. Apuṣṭa, the bald statement, comes under the Doṣas.

वास्तवमिति तज्जेयं क्रियते वस्तुस्वरूपकथनं यत् ।

पुष्टार्थम् अविपरीतं निरूपमम् अनतिशयम् अश्लेषम् ॥

K. A. VIII, 10.,

Namisādhu : पुष्टार्थग्रहणम् अपुष्टार्थनिवृत्त्यर्थम् । तेन—

'गोरपत्यं वलीवर्दः तृणान्यति मुखेन सः ।

मूत्रं मुञ्चति शिश्वेन अपानेन तु गोमयम् ॥'

अस्य वास्तवत्वं न भवति ।

To this class of Vāstava figures, Rudraṭa assigns Sahokti, Samuccaya, Jāti, Yathāsaṅkhya, Bhāva, Paryāya, Viṣama, Anumāna, Dīpaka, Parikara, Parivṛtti, Parisamkhyā, Hetu, Kāraṇamālā, Vyatireka, Anyonya, Uttara, Sāra, Sūkṣma, Lesa, Avasara, Mīlita and Ekāvalī. Of these Jāti is Vāstava par excellence. In VII. 30-31, Rudraṭa speaks of the several varieties of Jāti, Form, Pose etc., and subjects for Jāti like children, maidens etc., as already mentioned. There is one

¹ Cf. Jivānanda Vidyāsāgar's gloss on the Kāvyādarsa :-
 "वार्ता अनामयप्रियालापः । 'अनामयप्रियालापः वृत्तिः वार्ता च कथ्यते' इति वचनात् ।'"
 Here is mentioned another meaning also of Vārtā as 'इतिहासवर्णनं' which is not satisfactory. But none has taken Dāṇḍin's Vārtā here as the name of Alāṅkāra.

point in Namisādhu's gloss on Jāti in Rudraṭa which is worth noting. He says that whereas Vāstava means only a statement of a thing as it is, Jāti implies a vivid picture that can create an experience, an Anubhava, of the thing in the mind. जातिस्तु अनुभवं जनयति । यत्र परस्थं स्वरूपं वर्ण्यमानमेव अनुभवमिवैतीति स्थितम् । This is the significance of the qualification to Jāti which writers add, Agrāmya, Cāru, Puṣṭa and so on.

Udbhaṭa recognizes Svabhāvokti and gives it with a definition and illustration in the third Varga :

क्रियायां संप्रवृत्तस्य हेवाकानां निबन्धनम् ।
कस्यचिन्मृगडिभादेः स्वभावोक्तिरुदाहृता ॥
क्षणं नष्टार्धवलितः शृङ्गेणाग्रे क्षणं नुदन् ।
लोलीकरोति प्रणयाद् इमामेष मृगार्भकः ॥ III. 8. 9.

What must be noted in Udbhaṭa's treatment of Svabhāvokti is his unwarranted restriction of the scope of Svabhāvokti to the Hevāka, eagerness or fondness, in their respective activities of young ones of animals and the like. Neither to one class of beings like young ones of animals nor to one aspect only *viz.*, action, Kriyā, can Svabhāvokti be restricted. The commentary on Udbhaṭa's K.A.S.S. published in the GOS. as Tilaka's, definitely says that a description of the nature of things as such is not Svabhāvokti but only the 'Hevāka' of Bālamṛga and the like in their activities : व्यापार-प्रवृत्तस्य बालमृगादेः समुचितहेवाकनिबन्धनं स्वभावोक्तिः । न तु स्वभावमात्र-कथनम् । But, fortunately, Pratihārendurāja liberally interprets Hevāka and enlarges the scope of this figure to its normal extent.

Bhoja's treatment of Svabhāvokti has something noteworthy, both in his Sarasvatīkanṭhābharaṇa (S.K.Ā.) and

the S'ringāra Prakāsa (S'ri. Pra.). The S.K.Ā. says in III. 4-5 :

नानावस्थासु जायन्ते यानि रूपाणि वस्तुनः ।
 स्वेभ्यः स्वेभ्यो निसर्गेभ्यः तानि जातिं प्रचक्षते ॥
 अर्थव्यक्तेरियं भेदम् इयता प्रतिपद्यते ।
 जायमानप्रि(नमि)¹यं वक्ति रूपं सा सार्वकालिकम् ॥

Characteristics which are born in things in their several states and which, by nature, pertain to them form the subject of Jāti. By the second qualification that the characteristics shall pertain to the things by nature,—‘स्वेभ्यः स्वेभ्यो निसर्गेभ्यः’—Bhoja, as explained by Ratnesvara, excludes external associations like reminiscences, reflections etc., on seeing the objects.² The first qualification is fully explained in the second verse from which we learn that it is intended to keep distinct the Alāṅkāra Svabhāvokti and the Guṇa Arthavyakti. This question takes us to Vāmana's Arthaguṇa Arthavyakti in the definition of which Vāmana uses the word Vastusvabhāva and whose two illustrations are simply two cases of Svabhāvokti. (K.A. Sū. III. ii. 13). वस्तुस्वभावस्फुट्त्वमर्थव्यक्तिः । वस्तूनां भावानां स्वभावस्य स्फुट्त्वं यत्, असौ अर्थव्यक्तिः । It is clear from this that either Arthavyakti or Svabhāvokti does not obviate the need for the other; nor is there any need to point out how the two do not overlap. It is rather illogical to distinguish two things of two different classes, one a Guṇa and another an Alāṅkāra. This Arthavyakti of Vāmana is a quality pertaining to the

¹ For this correct reading, see Bhaṭṭa Gopāla's gloss on the Kāvyaprakāsa T.S.S. Edn.

² नन्वेवं ‘य एते यज्वानः + + विलसति मृदेशा भगवती’ इत्यादावपि जातित्वं स्यादत आह—स्वेभ्यः स्वेभ्य इति । स्वभावमूलानीत्यर्थः । Ratnesvara.

Alaṅkāra called Svabhāvokti, and to other kinds of expressions also.¹ Still Bhoja tries to show us the difference between Arthavyakti and Svabhāvokti. He says that in Arthavyakti only those aspects of an object are presented which form its permanent distinguishing attributes, Sārvakālikam rūpam, whereas in Svabhāvokti those aspects which are manifest as a result of a particular mood or situation, Avasthāsu jāyamānam rūpam, are presented. This latter is, as contrasted with the Sārvakālika svarūpa, an Āgantuka svarūpa. Says Ratnesvara : 'वस्तुस्वरूपोलेखनार्थं (र्थं) व्यक्तिः अर्थगुणेषु उक्ता । तत्र सार्वकालिकं रूपम् उपजनापायान्तरालव्यापकमित्यर्थः । अत्र तु जायमानमागन्तुकनिमित्तं समवधानप्रभवं व्यभिचरितमित्यर्थः' । This is an unnecessary distinction which brings in its train an unwarranted restriction of the scope of Svabhāvokti to 'special states'. Bhoja here resembles those who dragged down the Prabandha Guṇa Bhāvika to the state of Vākyālaṅkāra and then began propounding its difference from Svabhāvokti.²

The Agnipurāṇa which draws upon Bhoja to a great extent,³ borrows this classification of the nature of a thing into Sārvakālika and Āgantuka or Jāyamāna. The Agnipurāṇa

¹ Mammaṭa rightly realises Arthavyakti to be a quality pre-eminently necessary for all good poetry and gives its scope as embracing not only Svabhāvokti but cases of Rasadhvani etc. also. See Ch. 8, p. 187. T.S.S. Edn. of the Kāvyaprakāśa. When Hemacandra says that Vāmana's Arthavyakti guṇa is needless, because it is nothing but the Alaṅkāra named Jāti, he is not making a proper criticism. (अपि च जातिनामायमलङ्कार इति p. 199). Cf. Bhaṭṭa Gopāla—वामनमयद्या तु अर्थव्यक्त्या स्वभावोक्त्यपलापः । p. 187, T.S.S. Edn.

² See also Ch. on Bhoja and Svabhāvokti in my Ph. D. Thesis on Bhoja's S'r. Pra. Vol. I. pt. 1. pp. 139-144.

³ For other ideas in the Agnipurāṇa taken from Bhoja, see the present writer's Riti and Guṇa in the Agnipurāṇa in the IHQ. Vol. X, pp. 767-779.

calls *Svabhāvokti* by the name *Svarūpālāñkāra*. (Ch. 344). स्वरूपमय सादृश्यम् उत्प्रेक्षातिशयावपि । It defines the figure thus :

स्वभाव एव भावानां स्वरूपमभिधीयते ।
निजमागन्तुकं चेति द्विविधं तदुदाहृतम् ॥
सांसिद्धिकं निजं नैमित्तिकमागन्तुकं तथा ।

From its stopping with this and saying no more, we have to conclude that the *Agnipurāṇa* would have *Svabhāvokti* in both cases unlike *Bhoja* who would have *Arthavyakti* in the former case.

Besides reproducing what he said in the *S.K.Ā.* on *Svabhāvokti* or *Jāti*, *Bhoja* gives an additional idea in his *S'r. Prakāsa*. As indicated once previously, he carries out to its scientific length the classification in *Dañdin* of poetic expression into *Svabhāvokti* and *Vakrokti*. He separates the *Rasas* from *Vakrokti*'s fold and constitutes them into the third class called *Rasokti*. While doing so, he defines each of these three as expression dominated respectively by *Guṇa*, *Upamā* and other *Alaṅkāras*, and *Rasa*.

“तत्र उपमाद्यलङ्घारप्राधान्ये वक्रोक्तिः । सोऽपि गुणप्राधान्ये स्वभावोक्तिः । विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तौ रसोक्तिरिति ।” *S'r. Pa.*, Madras MS., Vol. II, ch. xi, p. 372. This is just hinted in the fifth ch. of the *S.K.Ā.* where *Bhoja* says :

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाङ्मयम् ।
सर्वासु ग्राहिणी तासु रसोक्ति प्रतिजानते ॥ V. 8.

The idea in defining in the *S'r. Pra.* *Svabhāvokti* as expression dominated by the *Guṇas* is that when there is none of the figures beginning with *Upamā*, the only thing the expression possesses is the *Guṇas*. This has been explained at length in my thesis on *Bhoja*'s *S'r. Pra.*, Vol. I. pt. 1. pp. 143-4.

Bahurūpamisra accepts this three-fold classification of poetic expression in his commentary on the *Dasarūpaka* which I have reviewed in detail in J.O.R., Vol. VIII, p. 325.

The anonymous *Sāhityamīmāṃsā*, now edited in a very unsatisfactory manner in the T.S.S. (No. 114), is a work based on Bhoja's *Sṛ. Pra.* which it reproduces extensively. It gives Bhoja's classification of *Kāvya-ukti* into these three classes of *Svabhāva*, *Vakra* and *Rasa* *Uktis*; only it calls *Svabhāvokti*, *Rjūkti* (p. 99). It reproduces also the S.K.Ā. verse on the difference between *Svabhāvokti* and *Arthavyakti*.

In connection with Mammaṭa's treatment of *Svabhāvokti*, the only interesting point to which attention can be drawn is Vidyācakravarttin's rather incorrect understanding and consequent needless criticism of the *Sāndhivigrahika* *i.e.*, *Visvanātha*, a point which I have set forth at some length in a note in the Annals of the B.O.R.I., Vol. XIV, pp. 251 and 254.

In the history of the concept of *Svabhāvokti*, the names of Kuntaka and Mahimabhaṭṭa stand out prominently. The former denies that it is an *Alāṅkāra* and the latter comes out with an eloquent defence of it as an *Alāṅkāra*. Kuntaka must be put down as a follower of Bhāmaha with this difference that while for Bhāmaha, *Svabhāvokti* is comprehended as a variety of *Alāṅkāra* in *Vakrokti*, for Kuntaka, *Svabhāvokti* is not to be called an *Alāṅkāra* or a species of *Vakrokti* because it is the very nature of the idea which forms the material for the further employment of *Vakrokti*. That is, Kuntaka considers *Svabhāvokti* as the *Alāṅkārya*, *i.e.*, the *Kāvya S'arīra* and if it is itself called *Alāṅkāra*, it will be an impossible case of *Alāṅkāra* decorating itself, as impossible as one mounting one's own shoulders. Kuntaka is not behind anybody in his appreciation of verses of unembellished grace,

but in all those cases he would say that the subject or idea itself, the *Vastu*, has an innate *Saundarya* or *Vakratā*. Cases which are *Svabhāvokti* for others would be cases of *Vastu vakratā* for *Kuntaka*. But *Vastu* which has *Vakratā* is different from ordinary *Vastu* devoid of *Vakratā*, as in ordinary talk. Does not this distinguishing *Vakratā* which separates *Loka* *vastu* and *Kāvya* *vastu* amount to *Alaṅkāra*? It may not be so much *Vicchitti* as is found in other species of *Vakrokti* but yet it is some *Vicchitti* and as such is *Alaṅkāra*; and it does not pertain ordinarily to all instances; only poets are able to say things with that *Vastu* *vakratā*. And *Vakratā* is *Vakrokti*. To this *Kuntaka* would reply that as far as poetry is concerned, only such *Vastu* as has beauty is relevant; the bald *Vastu* is out of the scope of the discussion. But, if on the score of this *Vakratā*, one would call a *Svabhāvākhyāna* as *Svabhāvokti Alaṅkāra*, *Kuntaka* would seem to yield a little that there is after all only a dispute in names.

यदि वा प्रस्तुतौचित्यमाहात्म्यान्मुख्यतया भावस्वभावः सातिशय-
त्वेन वर्ण्यमानः स्वमहिन्ना भूषणान्तरासहिष्णुः स्वयमेव शोभातिशयशालि-
त्वात् अलङ्कार्योऽपि अलङ्करणमित्यभिधीयते,¹ तद्यमस्माकीन एव पक्षः ।²
V. J., p. 139.

In the second *Vimarsa* of his *Vyaktiviveka*, *Mahimabhaṭṭa* speaks of five flaws the last of which is *Vācyā-avacana* under which he treats of a closely related flaw, *Avācyā-vacana*,

¹ As *Vālmiki* also would say (while describing *Sītā*): 'वपुषा चाप्यलङ्कृता'. *Sundara*. 17. 25.

² Some other minor objections are also pointed out by *Kuntaka*. He asks that if *Vastusvabhāva* itself is *Alatikāra*, what then shall an *Alaṅkāra* adorn and adds that if *Vastusvabhāva* itself is one *Alaṅkāra*, every case of another *Alatikāra* will be a case of *Saṅkara* or *Samsṛṣṭi* (V.J., pp. 24-25).

the putting in of what ought not to be put in. Attributes which do not add to the significance or words which do not heighten or aspects of things which are commonplace and are devoid of any charm—these if expressed form the flaw of Avācya-vacana. Sometimes when a poet nods, when lesser writers have got to fill in parts of the metrical line, such things get in. These Mahimā calls 'Apratibhodbhava', born of a mind lacking Imagination and Inspiration. These are the 'dust' that must be swept out of poetry, 'Avakara' as Mahimā calls them.

यत्स्वरूपानुवादैकफलं फल्गु विशेषणम् ।
 अप्रत्यक्षायमाणार्थं स्मृतमप्रतिभोद्धवम् ॥
 तदवाच्यमिति ज्ञेयं वचनं तस्य दूषणम् ।
 तद् वृत्तपूरणायैव न कवित्वाय कल्पते ॥

II. p. 107. V. V. T.S.S. Edn.

This topic directly leads Mahimabhaṭṭa to an examination of Svabhāvokti Alānkāra. When a poet describes a thing as it is he must not present us with the well-known and commonplace aspects of things, a description of which does not make the picture live before our eyes, अप्रत्यक्षायमाणार्थ. Thus a case of Svabhāvokti is most liable to the flaw of Avācya-vacana described in the terms स्वरूपानुवादैकफल, फल्गु and अप्रत्यक्षायमाणार्थ. Hence did Bāṇa qualify Jāti by Agrāmyatva and Rudraṭa by Puṣṭārthatva.¹ One must be a poet of imagination and inspiration to write a real Svabhāvokti with power to live before

¹ A bald statement comes under an Arthadoṣa called Apuṣṭa, Niralaṅkāra and so on.

वस्तुमात्रानुवादस्तु पूरणैकफलो मतः । अर्थदोषस्स दोषज्ञः अपुष्ट इति गीयते ॥

V.V., p. 109. See also Bhoja's S.K.Ā., pp. 30, 37 and 38 and Ratnesvara's com. there.

our mind's eye. In I. 12, p. 23, Kuntaka said that nothing can be talked of without reference to its Svabhāva or nature, and that there can be no case of expression devoid of Svabhāva-delineation; for no object is conceivable without its nature and attributes.

स्वभावव्यतिरेकेण वक्तुमेव न युज्यते ।
वस्तु तद्रहितं यस्मान् निरूपात्वं प्रसज्यते ॥ V. J. I, 12.

A statement of this unavoidable Svabhāva cannot be an Alāñ-kāra. With reference to this Mahimā says:

कथं तहि स्वभावोक्तेरलङ्घारत्वमिष्यते ।
न हि स्वभावमात्रोक्तो विशेषः कश्चनानयोः ॥
उच्यते वस्तुनस्तावद् द्वैरूप्यमिह विचारे ।
तत्रैकमन्त्रस्य¹ सामान्यं यद्विकल्पैकगोचरः ॥
स एव सर्वशब्दानां विषयः परिकीर्तिः ।
अत एवाभिवेयं ते श्या²स्यामलं बोधयन्त्यलम् ॥
विशिष्टमस्य यद्रूपं तत् प्रत्यक्षस्य गोचरः ।
स एव सत्कविगिरां गोचरः प्रतिभासुवाम् ॥
यतः—रसानुगुणशब्दार्थचिन्तास्तिमितचेतसः ।
क्षणं स्वरूपस्पर्शोत्था (or चिन्तोत्था) प्रज्ञैव प्रतिभा कवेः ॥
सा हि चक्षुर्भगवतः तृतीयमिति गीयते ।
येन साक्षात्करोत्येष भावांस्मैकाल्यवर्तिनः ॥

¹ This correct reading अस्य is found in the 'different readings' given at the end of the T.S.S. Edn. of the V.V., and is found also in Hemacandra who reproduces these verses on p. 275 of his K.A. Vyā.

² See Hemacandra for the correct word 'Dhyāmala', meaning 'impure, tainted'.

इत्यादि प्रतिभातत्त्वमस्माभिरूपपादितम् ।
 शास्त्रे तत्त्वोक्तिकोशाख्ये इति नेह प्रपञ्चितम् ॥
 अर्थ (अस्य)¹ स्वभावस्योक्तिर्या सालङ्कारतया मता ।
 यतः साक्षादिवाभान्ति तत्रार्थाः प्रतिभार्पिताः ॥ p. 108.

सामान्यस्तु स्वभावो यः सोऽन्यालङ्कार (सोऽनलङ्कार)² गोचरः ।
 मिलष्टमर्थमलङ्कर्तुमन्यथा को हि शक्नुयात् ॥
 वस्तुमात्रानुवादस्तु पूरणैकफलो मतः ।
³अर्थदोषस्स दोषज्ञैरपुष्ट इति गीयते ॥

p. 109, V.V. T.S.S. Edn.

The commentary on the V. V. does not extend to this section but the following extracts will serve to show how Hemacandra and Māṇikyacandra understood the above verses of Mahimabhaṭṭa :

कविप्रतिभाया निर्विकल्पकप्रत्यक्षकल्पया विषयीकृता वस्तुस्वभावा
 यत्रोपवर्ण्यन्ते स जातेर्विषयः । एवं च —

‘ अलङ्कारकृतां येषां स्वभावोक्तिरलङ्कृतिः ।

अलङ्कार्यतया तेषां किमन्यदवशिष्यते ॥ ’ (Kuntaka)

इति यत्कैश्चित्प्रतिपादितं, तन्निरस्तमेव । वस्तुनो हि सामान्य-
 स्वभावो लौकिकोऽर्थोऽलङ्कार्यः । कविप्रतिभासंरंभविशेषविषयस्तु लोकोत्त-
 रार्थोऽलङ्करणमिति । तथा चाह — (quotation of the above verses from
 Mahimā) ’. Hemacandra, p. 275, com.—

¹ See Hemacandra.

² Hemacandra also reads incorrectly ‘ Anyalaṅkāra. ’

³ This half is missing in the T.S.S. Edn. and is supplied here from Hemacandra.

इह वस्तुस्वभाववर्णनमात्रं नालङ्कारः । तत्वे सर्वे काव्यमलङ्कारः स्यात् । तस्मात् सामान्यस्वभावो लौकिकोऽथैऽलङ्कार्यः । कविप्रतिभागो-चरस्य तु अत एव तच्चिमित्तस्य स्वभावस्य उक्तिः अलङ्कारः । p. 403, Mysore Edn. Māṇikyacandra's gloss on the K. Prakāśa.

It is accepted by logicians that in one's apprehension of an object there are really two kinds of awareness, one of the object itself as such and another of the object as possessing a name and as belonging to a class. Perception is thus indeterminate and determinate, Nirvikalpaka and Savikalpaka. *Somewhat* similar to this, there are the two apprehensions of an object by a poet endowed with penetrating imagination and by an ordinary man. The latter sees what is but the common nature, Sāmānyarūpa, of an object; the expression which he uses in communicating about that object communicates only the ordinary nature of the object. But the imaginative eye of the poet which is like a Yogin's vision or a divine third eye, sees a special aspect of the thing, not with reference to its common nature, but details whose presentation reveal a wondrous picture of it. If we understand Mahimabhaṭṭa's Sāmānya and Viśeṣa Svabhāvas in such a general manner, his verses do not offer any problem for interpretation. The commonplace Svabhāva of thing will be the scientific facts about an object, its attributes as pertaining to a class; a bald statement of these as in गोरपत्यं बलीवर्दः etc. would not constitute Svabhāvokti Alaṅkāra; this ordinary nature of the thing is the fact available in the world and forms the material for the play of the poet's imagination and fancy; it is the Alaṅkārya. The striking and special aspect of the thing, its Viśiṣṭa Svabhāva, which the poet's eye alone sees and his imagination alone embodies in words of poetry, is the object of

Svabhāvokti Alaṅkaraṇa. In as much as this *Viśiṣṭa Svabhāva* is not 'Siddha', but is 'Sādhyamāna' through the play of the poet's *Pratibhā*, it is *Alaṅkāra*. The drab matter of fact *Svabhāva* is out of the scope of any *Alaṅkāra*. Hence did the previous writers also insist on *Jāti* being *Agrāmya*, *Puṣṭa*,¹ *Cāru* and so on. *Ruyyaka* calls this *Sūkṣma svabhāva* and *Vidyādhara*, *Uccais svabhāva*. *Kuntaka* would, however, reply that he is still unanswered; for, to him, it is the *Viśiṣṭa svabhāva* that forms the *Kāvya sarīra* and the other *Svabhāva* is out of account in a discussion in poetics.

अनुत्कृष्टधर्मयुक्तस्य वर्णनीयस्य अलङ्करणमप्यसमुचितभित्तिभागोल्लिखितालेख्यवन् न शोभातिशयकारितामावहति । यस्मादत्यन्तरमणीयस्वाभाविकधर्मयुक्तं वर्णनीयवस्तु परिग्रहणीयम् । V.J. III, p. 135.

Artha in *Kāvya* is, by necessity, *Sundara*: अर्थः सहृदयाहलादकारि-स्वस्पन्दसुन्दरः । I. 6, V.J. The *Viśiṣṭa Svabhāva* *varṇanā* is a case of the *Vastu* itself having the requisite *Vakratā*. But to others, as has already been said, this *Vakratā* which is surely a result of the poet's power and is not something existing there already, is reason enough to call the case an *Alaṅkāra*.

Ruyyaka has something special to contribute to the study of *Svabhāvokti*. He has touched an aspect of the question not dealt with by others. It is his distinction of *Svabhāvokti* from *Bhāvika*. It is, however, a question which cannot be gone into fully except after a survey of the history of the concept of *Bhāvika* from the beginning and for this reason is reserved for the next chapter.

¹ Cf. *Apuṣṭa* *doṣa* and *Niralaṅkāra* *dosa* (in cases where the *Sāmānya Svabhāva* is given) in the *Doṣa* *prakaraṇa* of the books.

THE HISTORY OF BHĀVIKA IN SANSKRIT POETICS

BHĀMAHA says at the end of his Alāṅkāras :

भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणम् ।
प्रत्यक्षा इव दृश्यन्ते यत्रार्था भूतभाविनः ॥
चित्रोदात्ताद्भूतार्थव्यं कथायाः स्वभि(or वि)नीतता ।
शब्दानाकुलता चेति तस्य हेतुं प्रचक्षते ॥ III. 52-53.

Bhāmaha here speaks of a concept which he calls a Guṇa, not of Vākyā, but of the Prabandha as a whole. As it has been treated of at the end of Alāṅkāras, we have to suppose that Bhāmaha considered this also as an Alāṅkāra, with this difference, that while the rest were restricted to a Vākyā, this was pervasive of a whole part of a poetic composition or of the whole composition itself. As a matter of fact, Bhāmaha calls this Bhāvīkatva an Alāṅkāra in the beginning of the third chapter :

भाविकत्वं च निजगुरुलङ्कारं सुमेधसः । III. 4.

That Bhāmaha considered this Bhāvīkatva described as a Prabandha guṇa as an Alāṅkāra is confirmed by the words of the Jayamaṅgalā on Bhaṭṭī also :

भाविकत्वमलङ्कारः प्रबन्धविषय उत्तः ।

What is this Bhāvīkatva ? Bhāmaha defines this as the quality which pertains to *that part of a composition* where the

ideas of the past and the future presented by the poet are so vivid as to look like belonging to the present. The term 'Prabandha' may be rendered here as 'that part of the poem' on the force of the word 'yatra' and on the basis of the Jayamangalā which points out only one canto in illustration of this Bhāvīkatva. But it seems that Bhāvīkatva is really a quality of prime necessity which all great and good poetry should, from beginning to end, possess. The poet is like the Ṛṣi who brings through the power of his vision the past and future into the present.

अविद्याबीजविध्वंसादयमार्णेण चक्षुषा ।
कालौ भूतभविष्यन्तौ वर्तमानमवीविशत् ॥

Anargharāghava, II. 34.

As one reads the poem, it should begin to live before his eyes: that is, it should appear before the mind's eye of the reader that the story is happening in his very presence. It is this 'pratyakṣayamāṇatva' which the Ārṣa-Sahṛdayas who listened to the inaugural recitation of Vālmiki's epic said that the Ādikāvya possessed:

चिरनिर्वृत्तमप्येतत् प्रत्यक्षमिव दर्शितम् । I. 4. 17.

Such a 'reality' called forth by 'imagination' seems to be called by some word derived from bhāva: bhāva itself or bhāvanā or bhāvika or bhāvita, or udbhāvana. In this connection it should be pointed out here that the twelfth aṅga of the Lāsyā is called bhāva and bhāvita and that it is defined as an 'imaginary vision', in which, having seen her lover in a dream, the beloved supposes him to be present with her and begins to give expression to consequent emotions:

उक्तप्रत्यक्तभावं(वे) च लास्याङ्गानि विदुर्बृधाः ।

Ch. XX, sl. 139. Kāśī Edn.

दृष्टा स्वप्ने प्रियं यत् मदनानलतापिता ।

करोति विविधान् भावान् तद्वै भावितमुच्यते ॥ sl. 152. *ibid*

Abhinava, who does not accept more than ten Lāsyāṅgas, refers to others who proposed two more Lāsyāṅgas and here, he gives the Bhāvita as Bhāvika.

अन्ये चित्रपदं भाविकं चेत्यज्ञद्वयमाहुः, पठन्ति च etc.

p. 510, vol. II, Abhi. Bhā. Madras MS.

In the Bhā. Pra., Sāradātanaya also gives it as Bhāvika.

To return to Bhāmaha,—the means to achieve this Bhāvīkatva are mentioned by Bhāmaha in the second verse. They are three: *citrodāttādbhutārthatvam*, *kathāyāḥ svabhi* (or *vi*) *nītata*, and *sabdānākulata*. Of these three, it seems the second should be taken first. There does not seem to be any reference to drama or Abhinaya here, in the expression ‘Kathāyāḥ Svabhinitatā.’ There is a reading ‘*svavinitatā*’ which the Jayamāngalā supports. It simply means that the story should progress very smoothly and with gripping interest, there being no hitch, no vagueness and nothing mystifying. Then comes the first means which applies to the ideas with which the story is worked out; the Arthas should be striking and exalted enough to capture the imagination. Then comes the third means, which refers to the verbal expression which should not be ‘involved’ or such as to prevent a quick grasp of the ideas or the story.¹

¹ In the Sāmānyābhinaya chapter (24th, Kāsi Edn.), Bharata refers to two kinds of drama and its presentation (Prayoga),—Ābhyantara and Bāhya. In the definition of the Ābhyantara Nāṭya prayoga, we find ideas similar to those by which Bhāmaha defines Bhāvīkatva.

सुविभक्तकथालापम् अनिष्टरमनाकुलम् ।

यदीहसं भवेन्नाटयं ज्ञेयमाभ्यन्तरं तु तत् ॥ S1. 71.

Bhaṭṭi, as interpreted by the Jayamaṅgalā, considered that primarily poetry must have Prasāda ; hence, when after illustrating grammar he comes to the illustration of poetics, he calls the section Prasanna kāṇḍa. Next to Prasāda are the Alaṅkāras ; then comes Mādhurya guṇa illustrated by a description of dawn ; next appears a canto, the 12th, which is said to illustrate Bhāvikatva. The Jayamaṅgalā here says that Bhāvikatva is an Alaṅkāra mentioned as pertaining to a whole composition and not to a sentence ; and it results from the ideas being 'wonderful' and so on. It then quotes Bhāmaha's two verses on Bhāvikatva and concludes that in that canto of Mantranirṇaya, deliberation in Rāvaṇa's court, Bhāvikatva must be held to have been illustrated.

भाविकत्वमलङ्कारः प्रबन्धविषय उक्तः । नैकदेशिकं (प्रबन्धविषय उक्तो नैकदेशिकः ।) तस्य चित्रादयोऽर्थाः प्रवृत्तिहेतवः । तथा चोक्तम् (the two verses of Bhāmaha quoted above) इति । तत्सर्वे मन्त्र-निर्णयप्रबन्धे द्रष्टव्यमिति दर्शयन्नाह ॥

To begin with, this canto has 5 verses addressed to Vibhīṣaṇa by his mother, sls. 2-6. These five verses are said to illustrate *Udāttārthatva*. In the discussion and counsel that follow, one must look for the other features, कथायाः स्वविनीतता, शब्दानाकुलता and चित्राद्भुतार्थत्व. Says the Jayamaṅgalā : (p. 307, N. S. edn.)

इयता प्रबन्धेन उदात्तार्थाभिधानादुदात्तार्थत्वमुक्तम् । इत उत्तरं प्रहस्तरावणविभीषणमातामहकुम्भकर्णादीनां वचनप्रबन्धेषु चित्राद्भुतार्थत्वं द्रष्टव्यम् । स्वविनीतता सुबोधता शब्दानाकुलता चेत्येतदुभयं कथायामेवं मन्त्रनिर्णयात्यायां द्रष्टव्यम् ॥

The Jayamaṅgalā says here only one definite thing : that the *svavinitatā* of *kathā* means 'subodhatā', easy understandability of the story. Beyond this, we are not able to know what exactly in this canto answer to the conditions *Udāttartha*, *Citrartha*, *Adbhutartha*, *Kathāyāḥ svavinitatā*, and *S'abdānākulatā*; nor are we able to see how in this particular canto, things of past and future are made to appear as present ones. It is needless to add that Mallinātha is of less help here.

Daṇḍin also, like Bhāmaha, calls Bhāvikatva or Bhāvika, a Prabandha *guṇa*. He has three verses on it, at the end of his *Alanikāras* and in these verses, there are ideas not found in Bhāmaha.

भाविकं त (कत्व) मिति प्राहुः प्रबन्धविषयं गुणम् ।

- (1) भावः कवेरभिग्रायः काव्येष्वस्य व्यवस्थितिः or
काव्येष्वासिद्धि संस्थितः ॥
- (2) परस्परोपकारित्वं सर्वेषां वस्तुपर्वणाम् ।
विशेषणानां व्यर्थानामक्रिया (3) स्थानवर्णना (4) ॥
- (5) व्यक्तिरुक्तिक्रमवलाद्भीरस्यापि वस्तुनः ।
भावायत्तमिदं सर्वमिति तद्वाविकं विदुः ॥

If we leave the initial agreement in calling it a Prabandha *guṇa*, we find that there is nothing of what Bhāmaha said in Daṇḍin's description of the Bhāvika. Perhaps, the fifth idea, the clear appearance of even a deep lying idea by the force or the sequence of the expression, contains a faint echo of Bhāmaha's idea of past and future being as alive as present, प्रत्यक्षा इव दृश्यन्ते यत्रार्था भूतभाविनः । All the other ideas in Daṇḍin numbering four turn on the derivation of Bhāvikatva from Bhāva, so clearly stated in idea number one. The several

parts or sections of a composition being mutually helpful, avoidance of the needless details, descriptions only at places proper for them—all these are ideas of *Aucitya*, common in later days but striking in an early writer. All these ideas of *Aucitya*, flow out of the idea of the poet (*kavibhāva*) and Dr. De finds here a मनाकृस्पर्श (as Ānanda would say) of the æsthetical problem of poetry being the expression of the poet's mind, with which, he adds, western poetics is so much concerned and Sanskrit poetics so little.¹ But what Daṇḍin actually meant by Kavi-abhiprāya can only be conjectured ; and the commentators are of little help. It is however clear that Bhāvikatva was in vogue among critics in the pre-Bhāmaha days and that when we come to Bhāmaha and Daṇḍin, already guess-work had started. Daṇḍin's Bhāvika as Kavi-abhiprāya, the mutual helpfulness of parts etc., died with him. No later writer revived it. For the later writers, the Bhāvika was what Bhāmaha gave them through Udbhaṭa.

Udbhaṭa made it a definite Alāṅkāra casting of the adjunct, Prabandha guṇa. He defines it towards the close of the sixth varga, in a single verse :

प्रत्यक्षा इव यत्रार्था दृश्यन्ते भूतभाविनः ।

अत्यद्भुताः स्यात्तद्वाचामनाकुल्येन भाविकम् ॥ K.A.S.S.

Bhāvihatva has now definitely become bhāvika. Udbhaṭa felt that in the expression, *Citrodāttādbhutārtha*, there is much redundancy ; he satisfied himself with a single qualification of artha, *Atyadbhuta*. He left off Bhāmaha's second condition, 'kathāyāḥ svabhinītataḥ.' Perhaps honesty is responsible for Udbhaṭa's omission of this un-understandable bit.

¹ See his Intro. to V.J., p. xx, Skr. Poetics, II, p. 63, f.n., and Pāṭhak Com. Vol., p. 355.

‘*S'abdānākulatā*’ recurs here as ‘*vācām anākulya*.’ The main definition of Bhāvikā given by Bhāmaha, the present-like appearance of the past and future, is retained by Udbhaṭa.

Pratīhārendurāja occupies an important place in the history of Bhāvika. At his hands the concept reached its widest interpretation. While commenting on Udbhaṭa, he quotes and explains Bhāmaha’s two verses on Bhāvikatva ; and Daṇḍin’s explanation—bhāvah kaveḥ abhiprāyah—is also found absorbed in Pratīhārendurāja’s imaginative exposition of Bhāvika. ‘*Vācām anākulya*’ in Udbhaṭa and ‘*S'abdānākulatā*’ in Bhāmaha are interpreted by him as the quick delivery of the meaning, a quality of the words allied to Prasāda and Arthavyakti ; Prasāda and Arthavyakti are to be included here in this Bhāvika and not *vice versa*, as Ruyyaka adds.

तत्र वाचामनाकुलता व्यस्तसंबन्धरहितलोकप्रसिद्धशब्दोपनिबन्धनात्
शागित्यर्थप्रतीतिकारिता । Pratīhārendu, p. 79.¹

[नाष्यं शब्दानाकुलत्वहेतुकात् शागित्यर्थसमर्पणात् प्रसादास्त्वयो
गुणः Ruyyaka, A.S.]

Pratīhārendurāja makes Bhāvika the very essence of Rasa-realisation. It has been pointed out by Ānanda (Dhva. Ā., II, xi, p. 82) that Prasāda is pre-eminently necessary for rasa-realisation. The second condition कथायाः स्वभिनीतता is directly related by Pratīhārendurāja to Rasa-realisation by interpreting ‘svabhinitatā’ as referring to the clear presentation (abhinaya) of the Rasas.

स्वभिनीततेत्यभिनयादिद्वारेण शृङ्गारादिरससंबलितत्वं चतुर्वर्गोपायस्य
उक्तम् । p. 80.

¹ Edn. Banhatti, 1925.

The other condition of Artha being Citra, Udātta and and Adbhuta is emphasised by Pratīhārendu as a feature of Artha corresponding to the feature of S'abda called *S'abda anākulatā*.

यथा चात्र शब्दगतमनाकुलत्वमनन्तरोक्तेन प्रकारेण हेतुः, तथा अर्थगतमपि चित्रोदात्तार्थोपनिवन्धहेतुकमत्यद्भुतत्वं द्रष्टव्यम् । p. 80.

Ideas should be exalted, expression transparent and emotion graphically presented. When these are there, the Sahṛdaya's mind realises completely the poet's mind mirrored in his poetry. Thus Pratīhārendurāja touches Daṇḍin's भावः कवेरविप्रायः and Bhaṭṭa Nāyaka's भावनाव्यापार. It appears Pratīhārendurāja's idea of Bhāvika has affinities with the concept of Imagination, lying at the basis of not only poetic creation but also of the critic's aesthetic re-creation of poetry in his enjoyment of it. Pratīhārendurāja actually says that Bhāvika refers both to the poet and to the Sahṛdaya between whom a circuit of experience is completed.

—ज्ञगित्यर्थप्रतीतिकारिता । तस्यां हि सत्यां कवेः संबन्धी यो भावः आशयः शृंगारादिरससंबलितचतुर्वर्गोपायभूतविशिष्टार्थोल्लेखी स कविनेव सहृदयैः श्रोतृभिः स्वाभिप्रायाभेदेन तत्तत्काव्यप्रतिविभितरूप-तया साक्षात्क्रियते । श्रोतृणामपि हि तथाविधस्वच्छशब्दानुभवद्रावितान्त-रात्मनां सहृदयानां स्वाभिप्रायप्रतिमुद्रा तत्र संक्रामति । अतः कवेयोऽसावभिप्रायः तद्वोचरीकृता भूता भाविनोऽपि पदार्थस्तत्र सहृदयैः श्रोतृभिः स्वाभिप्रायाभेदेन प्रत्यक्षा इव दृश्यन्ते । तदेवमेवंविधहेतुनिवन्धनं कविश्रोतृभावद्वितयसंमी(मि)लनात्मकं भाविकं द्रष्टव्यम् । अत एव चात्र कविसंबन्धिनौ भावस्य श्रोतृभावाभेदाध्यवसितस्य

पुरस्त्कुरद्रूपस्य विद्यमानत्वाद् भाविकव्यपदेशः । भावोऽस्मिन्विद्यत इति
भाविकम् । तदाहुः—

रसोलासी कवेरात्मा स्वच्छे शब्दार्थदर्पणे ।
माधुर्यैर्जोयुतप्रौढे प्रतिविन्द्य प्रकाशते ॥
संपीतस्वच्छशब्दार्थद्राविताभ्यन्तरस्ततः ।
श्रोता तत्साम्यतः पुष्टि चतुर्वर्गे परां ब्रजेत् ॥

|| pp. 79-80.

Udbhaṭa's illustration is a verse in which reference is made to a damsel having had (*bhūta*) collyrium in her eye, and to her future (*bhāvi*) wearing of ornaments! Pratīhārendu no doubt offers some comments on the illustration but what a far cry from the great concept of aesthetics that Bhāvika is to him and to what is said to be illustrated in this verse!

Mammaṭa¹ takes his idea of Bhāvika from Udbhaṭa, but in his definition, he omits two ideas: first, the qualification of things by the attribute अत्यद्रुताः and second, the means, वाचाम् अनाकुल्य. Mammaṭa's illustration is much the same as Udbhaṭa's: the lover says that he can see that there *was* collyrium in the lady's eyes and he can *imagine* also how she *will* look when she is adorned with ornaments! It is however not the mention in so many *ideas* and *words* of the past and future that is meant by Bhāmaha when he says that Bhāvika is the quality which makes the past and future event so vivid as to appear like happening before our very eyes. But through Udbhaṭa, and Mammaṭa also, a great concept of aesthetics fell to the place of a narrow rhetorical figure of a Vākyā.

¹ 'Bhāva' alaṅkāra in Rudrata has nothing to do with the Bhāvika of this chapter, which is absent in Rudraṭa.

When Bhāvika was reduced to this state, trouble arose and writers had to show that it did not overlap two others, *viz.*, Svabhāvokti on one side and Rasokti on the other. Mammaṭa's commentator, Vidyācakravarttin, explains why Mammaṭa omitted from his definition of the Bhāvika the statement of the means, *S'abdānākulya* : When things of the past and future are visualised, there are two possibilities : The things by themselves may possess a power and beauty whereby their mere mention may make them look like being actually present before us ; or this quality of their becoming vivid enough to appear like things of the present may be wrought in them through the extraordinary gifts of expression in the poet, '*sabdānākulya*' etc. To Bhāmaha and Udbhaṭa, only the latter cases were Bhāvika ; for to become an Alaṅkāra, a poet's powers must have added something.¹ Mammaṭa however thinks that both cases are Bhāvika ; though it is true that for an Alaṅkāra there has to be something wrought by the poet, we have 'Svabhāvokti' where the beauty is *more or less* 'siddha' ; even so, a presentation of such past and future things as possess an innate beauty and power is also a case of 'Bhāvikālaṅkāra' ; otherwise, we will have to commit the flaw of logical *gaurava* by creating a new name for this variety. Ruyyaka, in his Alaṅkārā Sarvasva, first follows the older writers, but in the end quotes and reconciles Mammaṭa to the older position, by accepting two varieties of Bhāvika. Vidyācakravarttin here takes Visvanātha to task for not understanding Ruyyaka properly and this has been set forth by me at some length in a note in the Annals

¹ This statement of Bhāmaha's and Udbhaṭa's view of Bhāvika by Vidyācakravarttin does not seem to be wholly correct ; for, by the adjuncts चित्रोदात्ताद्भूतार्थत्वं and अत्यद्भूताः (भावाः), both Bhāmaha and Udbhata mean that the things, by themselves also, must have something striking and gripping.

of the BORI., vol. XIV, pp. 251-2, 254. It is needless to quote Vidyācakravarttin's text here. (T.S.S. edn. of the K. Pra., pt. II, 346-7).

It was seen in Pratīhārendurāja's exposition of the Bhāvika how this concept became, at his hands, the very soul of Rasa-realisation and how, on reading it, our minds went to Bhaṭṭa Nāyaka's Bhāvanā, and the concept of Imagination. See Ruyyaka :

—कविगतो भाव आशयः श्रोतरि प्रतिबिम्बत्वेनास्तीति भावो
भावना पुनःपुनश्चेतसि विनिवेशनं, सोऽत्रास्तीति ।

—केवलं वस्तुप्रत्यक्षत्वे प्रतिपत्तुः सामग्र्यप्रयुज्यते । सा च लोक-
यात्रायां चक्षुरादीन्द्रियस्वभावा । योगिनामतीन्द्रियार्थदर्शने भावनारूपा ।
काव्यार्थविदां च भावनास्वभावैव । सा च भावना वस्तुगतात्यद्वृत्तत्वप्रयुक्ता,
अत्यद्वृतानां वस्तूनामादरप्रत्ययेन हृदि सन्धार्यमाणत्वात् ।

Pp. 221-223. T.S.S. Edn. A.S.

which Bhaṭṭa Gopāla reproduces thus in his gloss on the K. pra.—

भावश्च भावना पुनःपुनश्चेतसि विनिवेशनमादरप्रत्ययेन हृदये
धार्यमाणत्वं यत्र योगिनामिव काव्यवेदिनामभियोगः ।

p. 347. T.S.S. Edn. II.

This relates Bhāva or Bhāvanā more definitely to the reader also, even as Pratīhārendurāja did.

To begin with, Ruyyaka also defined (in the Sūtra) Bhāvika as simply as Mammaṭa, as the 'Pratyakṣayamāṇatva' of 'bhūta' and 'bhāvi', without mention of the means *S'abdā-nākulatā*. But, in the Vṛtti, he mentioned the 'Adbhutatva' of the 'Artha' and the 'Anākulatā' of the 'sabda.' Ruyyaka

then points out that this *Bhāvika* cannot be mistaken for or included in *Bhrāntimān*, *Atisayokti*, *Pratīyamāna* *Utprekṣā*, *Kāvyalinga*, *Rasavān* and *Svabhāvokti*. Among these, we shall concern ourselves only with Ruyyaka's distinction of *Bhāvika* from the last two, *Rasavadalaṅkāra* and *Svabhāvokti*.¹

The gloss on Udbhaṭa published as Tilaka's in the GOS. points out how the *Bhāvika* would collide with *Svabhāvokti* and *Rasavadalaṅkāra*.

भूतभाविशब्दस्य परोक्षत्वोपलक्षणे परोक्षाणां पुरःस्फुरद्रूपत्वहेतुत्व-
मिति व्याख्याने स्वभावोक्तिः । सहृदयहृदयप्रवेशक्षमत्वमिति व्याख्यायां
रसवदाद्यलङ्कारतापत्तिः । p. 51, GOS. Edn.

Svabhāvokti and *Rasavad* (*i.e.*, *Rasokti* as *Bhoja* would say) are easily distinguished. They are both direct and graphic presentation, the former of objects and the latter of emotions. The former creates a *Vastu-saṃvāda* in our mind ; it rouses a mental image. The latter creates a *Cittavṛtti-saṃvāda*, an emotional image.

न च हृदयसंवादसात्रेण स्वभावोक्तिरसवदलङ्कारयोरभेदः । वस्तु-
संवादरूपत्वात् स्वभावोक्तेः, चित्तवृत्तिसमाधिरूपत्वाच्च रसवदलङ्कारस्य ।

A.S. Ruyyaka, N.S. Edn. with Jayaratha's gloss, p. 181.

हृदयसंवादो हि वस्तुचित्तवृत्तिगतत्वेन द्विविधः । तत्र स्वभावोक्तौ
वस्तुसंवादः प्रदर्शितः । Jayaratha's *Vimarsinī* on the A.S., p. 181.

From *Mammaṭa* as explained by *Vidyācakravarttin*, we understand that the difference between *Bhāvika* and *Svabhāvokti* is firstly, in point of time, *i.e.*, things in *Bhāvika*

¹ See the closing section of the previous chapter on *Svabhāvokti*. Ruyyaka shows how *Bhāvika* differs from *Prasāda* *guṇa* also.

are either past or future; and secondly, in the restricted scope of *Svabhāvokti*, which can describe only an object's own natural form and action, (*Svakriyārūpa varṇanā*). But Ruyyaka says that *Bhāvika* differs from both *Rasavād* and *Svabhāvokti* in being an objective realisation in which the reader sees a thing as a yogin (*bhinnā sarvajña*) sees the past and future; in *Svabhāvokti* and *Rasokti*, the limiting contextual references get sunk; subject-object duality merges and not only is there a generalised or universalised experience (*Sādhāraṇīkṛta*) with reference to the characters presented in the poem or drama, but there is also, for the time, a loss or forgetting of the individuality of the reader or the spectator.

नाप्ययं परिस्फुरद्रूपतया सचमत्कारप्रतिपत्ते रसवदलंकारः । रत्यादि-
चित्तवृत्तीनां तदनुषक्ततया विभावादीनामपि साधारण्येन हृदयसंवादितया
परमाद्वैतज्ञानिवत् प्रतीतौ तस्य भावात् । इह तु ताटस्थ्येन भूतभाविनां
स्फुटतया भिन्नसर्वज्ञवत् प्रतीतेः । नापीयं सूक्ष्म-
वस्तुस्वभाववर्णनात् स्वभावोक्तिः । तस्यां लौकिकवस्तुगतसूक्ष्मधर्मवर्णने
साधारण्येन हृदयसंवादसंभवात् । इह लोकत्तराणां वस्तूनां स्फुटतया
ताटस्थ्येन च प्रतीतेः । p. 224, A.S., T.S.S. Edn.

Ruyyaka adds another difference between *Bhāvika* and *Svabhāvokti*: in the former, only a miraculous (*adbhuta* and *lokottara*: see his illustration मुनिर्जयति etc.): incident figures, whereas in the latter any ordinary idea. But this difference he casts off at once by saying that there may be cases of vivid realisation of even ordinary things of this world, but then it would be a *Bhāvika* with an element of *Svabhāvokti*. Surely Ruyyaka does not mean that स्फुटत्वं alone: in such a case makes

up the Bhāvika and the Vastu being laukika makes up the Svabhāvokti.¹

कचित् लौकिकानामपि वस्तुनां स्फुटत्वेन प्रतीतौ भाविकस्वभावोक्त्वोः समावेशः स्यात् । pp. 224-5 Ruyyaka, A.S., T.S.S. Edn.

So, the main difference by which Ruyyaka would distinguish Bhāvika from Svabhāvokti and Rasavad is that in the two latter cases, the Pratīti is Sādhāraṇa. But this again is a thin prop, to be given up. What kind of realisation in poetry can there be without Sādhāraṇīkaraṇa? This universalisation has to come about, even in the case of Bhāvika. Ruyyaka no doubt knows this but he adds, that when this Sādhāraṇīkaraṇa floods the heart of the reader, the Bhāvika becomes Rasavad.

स्फुटप्रतिपत्त्युत्तरकालं तु साधारण्यप्रतीतौ स्फुटप्रतिपत्तिनिमित्तक औत्तरकालिको रसवदलङ्कारः स्यात्² । p. 224, A.S., T.S.S. Edn.

¹ As Samudrabandha mistakes in his gloss, pp. 224-5, T.S.S. Edn.

² (a) Māṇikyacandra adopts Ruyyaka's distinction of Bhāvika from Svabhāvokti and Rasavad. See p. 408. Mysore Edn. of the K. Pra.

(b) Hemacandra says that Bhāvika is either Svabhāvokti or some feature pertaining purely to drama; that if it is pointed out to be present in Muktakas, it is not found to be delectable! p. 293, K. A. Vyā.

(c) Since Bhāvika is said to present pictures separated by time, the Candrāloka adds a kin-alaṅkāra called Bhāvikacchavi for presentation of things separated by space.

देशात्मप्रिव्रक्षस्य दर्शनं भाविकच्छविः ।

त्वं वसन् हृदये तस्याः साक्षात्पुष्पेषुरीक्ष्यसे ॥ V. 114.

(d) For the connection Bhāvika bears to the clear presentation and realisation of rasa, see the following verse of Śrī Harṣa in his Naiṣadhiya carita :

श्रुतिमधुपद्मग्वैदग्धीविभावितभाविक-

स्फुटरसभृशाभ्यक्ता वैतालिकैर्जग्निरे गिरः ॥ XIX, 1.

RĪTI

THE history of the concept of Rīti has three stages: first, when it was a living geographical mode of literary criticism; second, when it lost the geographical association and came to be stereotyped and standardised with reference to subject; and third, its re-interpretation by Kuntaka, the only Sanskrit Ālāmkārika, who with his fine literary instinct and originality as evidenced on many other lines also, related the Rīti to the character of the poet and displaced the old Rītis by new ones.

Like national characteristics, there are also provincial characteristics in manners. These are studied by Bharata in the concept of Pravṛtti as part of the complete understanding of the world in its infinite variety, of which Nātya is an Anukāra.¹ The concept of Pravṛtti in manners is Rīti in speech, in literature. Rīti is literary manner.² We first hear of it in Bāṇa. In the introductory verses at the beginning of his Harṣacarita, Bāṇa remarks that certain parts of the country produce literature marked by certain characteristics.

श्लेषप्रायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् ।
उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरदम्बरः ॥

¹ See my paper on Lokadharmi, JOR., Madras, VIII, pp. 63-64.

² Rājas'ekhara works out this relation between Pravṛtti and Rīti in his mythological manner in his Kāvya Puruṣa's marriage with Sāhityavidyā. K. M. Gaek. Edn., pp. 8-9.

There is no absurdity in such a geographical study; it is natural. With the Orient and India in particular, the western writers associate opulence, extravagance, colour and exaggeration. These strike them as the eastern manner in life and literature. So also, Bāṇa, speaking of the different parts of this country, remarks that the northerners write nothing but double entendre, the westerners, the bare idea; the southerners roll in imaginative conceits while the Gaudas (easterners) make a display of wordy tumult.¹ But immediately

¹ Bāṇa says in this verse that it is the westerners who write the bare idea with the least flourish. The bare idea, Arthamātra, has its opposite in Pallava. Bald idea is the flaw called Apuṣṭa and similarly, too much Pallava is a flaw at the other extreme. Beautiful Pallava, says Ratnes'vara in his commentary on the Sarasvatikanṭhabhāraṇa (S. K. Ā.) II. p.157, is the essence of poetry. He quotes here two anonymous verses, according to which it is not the westerners (as said by Bāṇa) but the Northerners, Udicyas, as contrasted with the Dāksinātyas or Vaidarbas, that give the bare idea.

“ पल्लवप्रतिष्ठेव हि सरस्वती सहृदयानावर्जयति ।
वाक्यप्रतीतिमात्रार्थम् उपातेषु पेदेषु यः ।
उपस्कारः पदैरन्यैः पल्लवं तं प्रचक्षते ॥
अपल्लवं तु यद्वाम्यन्यं कविभ्यस्तन्न रोचते ।
प्रयुज्यते तथाभूतमुदीन्यैः कविगाहितम् ॥ ”

The Vaidarbas or Dāksinātyas enrich their expressions. Excess of Pallava would however merit criticism at Bhāmaha's hands in the words विरुद्धपदमस्त्वर्थं वहुपूरणमाकुलम् and Mahimā would condemn it as Avakara. Ratnes'vara refers only to the beautiful Pallava which keeps within limits as in the Vaidarbas' expression. Ratnes'vara considers the Vaidarbas as experts fit to sit in judgment on this subject. दाक्षिणात्या वैर्दर्भमाहुः । पारावरीणास्ते हि विशिष्टीति-स्त्रेयमवधारयितुं क्षमा इति । p. 28. S. K. Ā. Vyā. It is the vicious Pallava which has prolix words and little idea that S'riharsa describes as the poison of speech. Fewest words for the greatest effect is, in S'riharsa's view, the climax of style.

गरौ गिरः पल्लवन्-अर्थलाघवे, मितं च सारं च वचो हि वामिता ।

Naiṣadha, IX, 8.

Bāna thinks that the best writer combines all these four qualities *in the best manner*.

नवोऽर्थे जातिराम्या श्लेषोऽक्षिष्टः स्फुटो रसः ।
विकटाक्षरबन्धश्च कृत्स्मेकत्र दर्लभम् ॥

The bare idea is stale but a novel turn given to the idea makes it striking : *Naivo'rthah*. The natural description of things as they are, *Jāti*, can be effective, if the description is not bald and ordinary, *Grāmya*. The *S'leṣa* of the *Udīcyas* is welcome but it should be 'Akliṣṭa', not forced. The *Akṣaraḍāmbara* of the *Gaudas* has its own beauty but, all this has any beauty only if *Rasa* is transparent in the piece, *sphuṭo rasah*. It is very difficult to combine these virtues; but when one achieves it, he is a great writer indeed. In these two verses, *Bāṇa* has spoken of four different styles, each definite and distinct, with its own emphasis on one particular feature, but has voted for casting away an over-emphasis on each of these four characteristics and for moderately and appropriately combining them into one good style which looks like the *Niṣyanda* of the four.

When we first have some record of the habits of literary criticism, we find two names, Vaidarbī and Gaudī, characterising two styles of composition. The north and the west of the verse of Bāṇa are lost. Two main distinguishable styles had stayed, the other two having lost their individuality. The Dāksinātyas of Bāṇa are the representatives of the Vaidarbī and his Gaudas represent the Gaudī style. We have it as a tradition in Sanskrit literature that the Vidarbha country is the home of grace and beauty. Bharata speaks of the beauty, Saukumārya, of the southerners in his Dāksinātya

Pravṛtti.¹ Though most of the provinces in the south are included by Bharata under Dākṣiṇātya, the chief place of the Kaisikī vṛtti and the Dākṣiṇātya pravṛtti is Vaidarbha. The conception of the Dākṣiṇātya composition as abounding in Utprehśas found in Bāṇa had changed and the Vaidarbhas had developed a graceful style. The Gauḍas who were playing with sonorous sound in Bāṇa's time developed their style on the same lines, with their love for Akṣaraḍambara embracing high-wrought ornate figures also. Thus in course of time, circles of literary critics, Kāvya Goṣṭhīs, discussed poems and writings in terms of the two Rītis, the Vaidarbī and the Gauḍī. There was prevalent a dislike for the latter, since it abounded in excesses of sound effects and figure effects. In this time appear Bhāmaha's views on the two Rītis, disapproving of the method of criticism based on the two Rītis which called the Vaidarbha good and the Gauḍīya, bad. It must be accepted that the Vaidarbha had many graceful features, was simple and sweet, with restraint in adornment, while the Gauḍīya which began as a style distinguished by ornament, overdid it and deteriorated. Bhāmaha said: one need not condemn the Gauḍī, nor praise the Vaidarbī. They are two styles of writing, each characterised by certain distinguishing features. Provided the writings in either style have well developed thought expressed in fine turns, not vulgar or insipid, and uninvolved, both are acceptable. Without these general features of good poetry, it will not be acceptable even if it is Vaidarbī. If

¹ तत्र दाक्षिणात्या भवेद् वहुगीतनृत्यवाद्या कैश्कीप्राया चतुरमधुरलिताङ्गाभिनया Bharata, N. S'. p. 147. K. M. Edn.

Kuntaka refers to the natural sweetness of southern music.

न च दाक्षिणात्यगीतविषयमुस्त्रतादिध्वनिरामणीयकवत् तस्य स्वाभाविकत्वं वक्तुं पार्थते ।

p. 46. De's Edn. V. J.

Cf. also the Vaidarbha-vivāha-nepathyā referred to by Kālidāsa at the end of the Mālavikāgnimitra.

these good features are present, it is acceptable, no matter if it is Gaudī. That is, Bhāmaha wants to end indiscreet literary criticism led as if by the nose by these two names, Vaidarbha and Gaudīya. Both styles have features which can be overdone; consequently both have their vicious counterparts. Thus the sweetness, simplicity and the unadornedness of the Vaidarbhbī can easily deteriorate into cloying liquids and nasals, and bare idea of insipid ordinariness. This is what Bhāmaha says and it is but a sane view :

अपुष्टार्थमवक्रोक्ति प्रसन्नमृजु कोमलम् ।
 भिन्नं गेयमिवेदं (वेदर्भं) तु केवलं श्रुतिपेशलम् ॥
 अलङ्कारवद्ग्राम्यम् अर्थं न्याय्यमनाकुलम् ।
 गौडीयमपि साधीयः, वैदर्भमिति॑ (मपि) नान्यथा ॥ I. 34-35.

The Vaidarbha need not adorn itself very much; but a minimum of Vakratā is needed to avoid Grāmyatā. When one has to praise a thing, it is neither enough nor beautiful to simply say, without adopting telling turns of expressions, 'very much' etc. Says Bhāmaha :

न नितान्तादिमात्रेण जायते चारुता गिराम्¹ ।
 वक्राभिवेयशब्दोक्तिरिष्टा वाचामलङ्कृतिः ॥ I. 36.

Thus, accepting the current habit of distinguishing writing into two styles, Bhāmaha would argue that both are acceptable, if they do not overdo their distinguishing features and possess the more general and necessary virtues of all good composition. He points out the possibility of a good handling of the

¹ न नितान्तादिमात्रेण is not understood by D. T. Tatacharya Siromani, in his Sanskrit gloss on Bhāmaha called Udyānavṛtti. See p. 17. किमिदं नितान्तादिमात्रेणति । तत्र बुध्यामहे ! पाठान्तरेण तु भाव्यम् ! Then he tries to give some explanation.

Gaudī and similarly the possibility of a bad Vaidarbī. He would not stress these two catchwords very much but would emphasise more the other features of greater importance which all good composition should have, viz., अलङ्कारवत्त्वम्, अप्राप्यत्वम्, अर्थयत्वम्, न्यायत्वम् and अनाकुलत्वम्. From this, we can now pass to consider the final position of Bhāmaha. As one who emphasises the above given features of all good poetry, Bhāmaha does not propose to accept unthinkingly the differentiation of writing into Vaidarbha and Gauḍa at all. His is a double protest. First, it is against the partiality for the Vaidarbī and the aversion for the Gaudī. He says : a lay and blind world repeats what one has said, praises the Vaidarbī and condemns the Gaudī, even when the Gaudī is good and has good idea, *sadartham api*. Thus pleading for the possibility of a good Gaudī with the auxiliary argument of the possibility of a bad Vaidarbī, Bhāmaha says that, personally, he would not attach much importance to the two names Vaidarbī and Gaudī. As one who cares for the greater virtues of good poetry in general, he says that he accepts such composition as possesses those good qualities. He says that he cannot distinguish two styles and that such a thing is non-existent. But his opponents point out that, as for instance, the Kāvya (lost) called the *Asmakavamsa* is Vaidarbī. His reply is, "All right, call it whatever you please ; one gives names as he pleases and that does not matter much. There is no special kind of poetry called Vaidarbī. All poetic writing is accepted because it is adorned by Vakrokti.

युक्तं वक्तस्वभावोक्त्या सर्वमेवैतदिष्यते ॥
 वैदर्भमन्यदस्तीति मन्यन्ते सुधियोऽपरे ।
 तदेव च किल ज्यायः सदर्थमपि नापरम् ॥

गौडीयमिदमेतत्तु वैदर्भमिति किं पृथक् ।
 गतानुगतिकन्यायात् नानाख्ययममेधसाम् ॥
 ननु चाश्मकवंशादि वैदर्भमिति कथ्यते ।
 कामं तथास्तु प्रायेण संज्ञेच्छातो विधीयते ॥

I. 30-33.

From these verses of Bhāmaha on the two styles, we can gather that in his time, some writers had held the Vaidarbī as the better style and the Gaudī as the worse. Of the Vaidarbī also we glean that अनतिपोष, अनतिवक्रोक्ति, प्रसाद, आर्जव, कोमलत्व and श्रुतिपलेशलत्व were considered by those writers as the distinguishing features. Vide sl. 34. If these ideas are stuck to too much, Vaidarbī deteriorates: If the Artha is entirely Apuṣṭa, Avakra and Prasanna, it is insipid as ordinary talk. If it is very much addicted to the habit of giving a sense of sweetness to the ear alone, it is only like some song, heard and forgotten.

कर्णे गतं शुप्यति कर्ण एव सङ्गीतकं सैकतवारिरीत्या ॥

Nilakanṭha Dīkṣita in his S'ivalilārṇava, Canto I. 17.

गायन्ति वीणा अपि वेणवोऽपि जानन्ति बालाः पशवोऽपि चेदम् ॥

Ibid., Canto I. 14.

In a similar manner we can also glean from Bhāmaha's remarks what features were attributed by writers of his time to the Gaudī, by writers who condemned it. These features can be gathered from verse 35 and they are Atyalamkāra, Ākulatva etc. The Gaudī they condemned had too much Akṣarāḍambara and was Ākula, at the sacrifice of idea, Anarthyā. This current of criticism against the Gaudī continued to flow, despite Bhāmaha's efforts to stop it. The good Gaudī envisaged by Bhāmaha was however not demonstrated, in all

probability, by the representatives of the Gauḍī and so the Gauḍī came to mean a bad style, with excess of S'abda and Artha Alānkāra, poor in idea, hyperbolic and involved in expression. It is this Gauḍī that is the antithesis in the first pariccheda of the Kāvyādarsa of Daṇḍīn. By this time, the names had not yet become non-geographical; for Daṇḍīn often refers only to the people of the east and the south, while referring to the two styles and not, like later writers, to the stereotyped modes of style without any geographical significance.

It is often said that Daṇḍīn represents a school called the 'Guṇa school.' In Bhāmaha, at the beginning of chapter II, we find three Guṇas, Prasāda, Mādhurya and Ojās, the former two going together as features of an Asamāsa-saṅghaṭanā and the third, standing against both Prasāda and Mādhurya, as the Guṇa of Dīrgha-samāsa-saṅghaṭanā. While speaking of the two Mārgas, Bhāmaha mentions Komalatva, S'ruti pesalatva, and Prasannatva regarding the Vaidarbī; and while commanding the good Gauḍī, he says that it must be Anākula, which means that there must not be very long compounds. Besides this implied and traceable connection between the Guṇas and the two Mārgas, there is no definite mention, in Bhāmaha, of Guṇas as the constituting elements of a Mārga. Daṇḍīn expounds in the first chapter the Vaidarbha Mārga which was considered the best style. It was so considered because of the presence in it of ten Guṇas which constitute its life. Daṇḍīn generally says that the reverses of these ten Guṇas are seen in the Gauḍī which means bad poetry. A critical examination of these ten Guṇas has been made elsewhere by the present writer.¹ Suffice it here to point out that some

¹ See my thesis Bhoja's S'rīgāra Prakāśa, Vol. I, Part 2, Ch. on History of Guṇas, pp. 282-293.

Guṇas are given by Daṇḍin himself as excellences of both Mārgas.¹

Daṇḍin mentions the ten Guṇas as the life not of poetry as such, but of the style called Vaidarbhi. If, on the basis of Daṇḍin's formulation of Guṇas, one says that he belongs to the Guṇa school, one can as well say that Daṇḍin belongs to the Rīti school. Really Daṇḍin belongs to the Alarīkāra school, much more than Bhāmaha. For, to Daṇḍin, Guṇas, Rasas, Sandhyaṅga, Vṛttyaṅga, Lakṣaṇa,—all are Alarīkāra. Apart from the word poetry, there is only one word for Daṇḍin, *viz.*, Alarīkāra. The full development of Daṇḍin, as well as of Bhāmaha, is seen in two directions in Bhoja and Kuntaka.²

In poetic expression there is always a finally analysable scheme of two definite styles, the simple and the grandiloquent, the plain and the elevated, the unadorned and the figurative. In the former, natural description of emotion, men and things is given with minimum artificial decoration. Svabhāvokti and Rasokti, to borrow Bhoja's classification, predominate in it. Colour, ornament,—Vakrokti dominates the latter. These two correspond to Daṇḍin's two styles; only the Gaudī is Vakrokti run riot. Kuntaka's Sukumāra Mārga, which emphasises Vakrokti less, belongs to the former class. Kuntaka's Vicitra mārga marks an emphasis on the Vaicitrya that Vakrokti imparts. Aristotle also gives only two styles, the good and the bad, the good being so by any sort of virtue, *i.e.*, good not only because of virtues of simplicity, elegance etc., but by virtues of vigour etc., also. His bad

¹ Dr. S. K. De wrongly says in his Skr. Poetics II, p. 100: "The ten Guṇas are *non-existent* in the Gaudī."

² See my Bhoja's Śringāra Prakāśa, Vol. I. Part 1, p. 123; Part 2, p. 417.

style is the frigid style, resembling exactly Dandin's Gaudī, a style which overshoots its mark. The plain and elegant style of Demetrius corresponds to the Vaidarbī of Daṇḍin and the Sukumāra of Kuntaka. The elevated and the forcible of Demetrius resembles the Vicitra Mārga of Kuntaka and the good Gaudī envisaged by Bhāmaha.

It is said that what we call Rīti is not anything similar to what is called in English 'style.' Dr. S. K. De says in his Skr. Poetics, II, p. 115 : "It should be observed that the term Rīti is hardly equivalent to the English word style, by which it is often rendered, but in which there is always a distinct subjective valuation." Again on p. 116 : "But, at the same time, the Rīti is not, like the style, the expression of poetic individuality as is generally understood by western criticism, but it is merely the outward presentation of its beauty called forth by a harmonious combination of more or less fixed 'literary excellences'." The word 'style' in English is not easily felt to be equivalent to the Sanskrit Rīti mainly on two grounds : (i) It is said that while the English Style is all-comprehensive, the Sanskrit Rīti comprises only a fixed set of Guṇas. (ii) Rītis as expounded by Sanskrit are only two or three or four or six, and are related to certain kinds of subjects or themes whereas the English Style is related to the author's character. It is proposed to make plain in the course of this study of Rīti that it is neither impossible nor incorrect to render Rīti by the English word Style, that Rīti comprehends not only Guṇas, but Alānkāras and Rasas also, that Rītis are not so few as two or six but really as infinite as poets and that at least one or two Alānkārikas and poets have related Rīti to the poet. It shall also be shown that there are always two conceptions of Rīti, a higher and a larger one and a lower and a narrower one, a subjective

one and an objective one, in relation to the poet and in relation to theme; and that this is true of the English Style also, as can be seen from its history in western literary criticism from Aristotle downwards. Actually, certain western writers find it not only possible but quite sensible and useful too, not only to classify style into a certain number of styles but also to relate these classified and standardized styles to subject or theme.

As observed above, though Bhāmaha does not definitely give in so many words the relation of Guṇas and Rīti, we can clearly see that his verses imply the theory of Rīti as based on the Guṇas. For he speaks of Komalatva, Prasannatva and S'rutipesalatva regarding the Vaidarbī. But Bhāmaha does not stop here. He speaks further of Arthapoṣa, Vakrokti, Arthyatva, Nyāyyatva and Anākulatva as features of a style of acceptable poetry. Certainly these are comprehensive features and stand for the very complete manner of writing. When we analyse Daṇḍin, we see that not only Guṇas but Alāṅkāras also go to distinguish the Rītis. He says that the Gauḍa mārga is characterised by Anuprāsa which is a S'abdālāṅkāra. The flaw of S'aithilya, the reverse¹ of the S'leṣa of the Vaidarbī, is a result of Anuprāsa.

अनुप्रासधिया गौडैस्तदिष्टं बन्धगौरवात् । I. 44.

Again, speaking of the reverse of the Guṇa called Samatā, in Gauḍa mārga, Daṇḍin says :

इत्यनालोच्य वैषम्यमर्थालङ्कारङ्गम्बरम् ।

अवेक्षमाणा ववृथे पौरस्त्या काव्यपद्धतिः ॥ I. 50.

Mādhurya involves S'rutyānuprāsa.

¹ In his article on the Gaudi Riti in Theory and Practise in I.H.Q., III, 1927, Mr. Sivaprasad Bhattacharya renders 'Viparyaya' as misconception about or misapplication of the essentials of style.

तद्रूपा हि पदासति: सानुप्रासा रसावहा । I. 52.

Anuprāsa in its Ulbaṇa varieties is specialised in by the Gaudas.

इतीदं नावृतं गौडैरनुप्रासस्तु तत्प्रियः । I. 54.

As a matter of fact, Daṇḍin treats of the Śabdālaṅkāras only here. He treats of the Anuprāsa here and keeps over the Yamaka for the third chapter. The only difference is that the Anuprāsas of the Vaidarbhas are mild while those of the Gaudas are wild.

इत्यनुप्रासमिच्छन्ति नातिदूरान्तरश्रुतिम् ।
न तु रामामुखाम्भोजसद्वशश्वन्द्रमा इति ॥ I. 58.

इत्यादि बन्धपारुप्यं शैथिल्यं च नियच्छति ।
अतो नैनमनुप्रासं दाक्षिणात्याः प्रयुज्जते ॥ I. 60.

The Guṇa called Udāra is no feature of the collocation like S'leṣa. It relates to thought and the mode of its expression. When a noble and exalted description suggests a noble and exalted quality of the person or object described, it is called Udāra Guṇa. This way of saying, so as to make the thing intended to be said deliver itself by implication or suggestion—

उत्कर्षवान् गुणः कश्चिदस्मिन्नुवते प्रतीयते ।

is something beyond Guṇa and Alāmkāra. Nor is the second variety of Udāra—S'lāghyaviseṣaṇa,—on a par with S'leṣa. The Guṇa of Kānti is similarly of a superior nature. It refers to that method of expression wherein the author shows restraint and moderation and avoids hyperboles. The Gaudas, on the other hand, love hyperboles.

इदमत्युक्तिरित्युक्तमेतद्वैपलालितम् । I. 92.

Similarly Samādhi Guṇa brings in its train Samāsokti Alāmkāra. Thus, an examination of Daṇḍin shows that the Mārgas are characterised not merely by a set of fixed features which pertain to collocation alone. The Guṇas mean much more than what they seem to. The Guṇas themselves must be clearly understood. Rīti cannot be demeaned by simply saying that it is called forth by a set of more or less fixed literary excellences.

Vāmana began grandly by declaring Rīti as the soul of poetry. He however defined Rīti as Padaracanā, but qualified it with the word Viśiṣṭa. Vāmana is the first writer to give a classification of Guṇas into those of S'abda and those of Artha. The mere excellences of Bandha are S'abda guṇas; Rīti there is at its lower level. The Artha-guṇas lift up Rīti to the higher position. The Artha-guṇas are comprehensive and reach up to Rasa. The Arthaguṇa Ojas, Prauḍhi of various kinds, Mādhurya which is Uktivaicitrya, S'leṣa which is Ghaṭanā of various kinds, Kānti which is brilliancy of Rasas—these comprehend poetic expression in all aspects. Vāmana himself emphasises the Arthaguṇas :

तस्यां अर्थगुणसंपदास्वाद्या । सार्पीयमर्थगुणसंपद् वैदर्भत्युच्यते ॥

I. 2. 20, 22.

Thus these so-called Guṇas comprehend Bandhaguṇas, Alāmkāras and Rasas. Demetrius, while describing each style, gave each certain Bandhaguṇas, certain kinds of Alāmkāras and certain emotional features also.

Vāmana defined his Guṇas in such a way as to enable us to take them as characteristics of the best style of poetry. Guṇas

which would pertain only to another Mārga were not brought in by him. So, he could define the Vaidarbī as the best style by reason of the fullness of all these Guṇas in it, *Guṇa sākalya*. So it is that he says that Pāka or maturity of expression in Kāvya is the clear and full presence, Sphuṭatva and Sākalya, of these Guṇas.

This view Vāmana could hold by changing the meaning of some Guṇas. To the two Rītis, Vaidarbī and Gauḍī, Vāmana first added a third, the Pāñcālī, another intriguing geographical name. The Gauḍī in Vāmana is not the bad style in Daṇḍin. It is a good style in which all the Guṇas of the Vaidarbī are present; only it sheds some sweetness and delicateness and attains vigour and forcefulness. The Mādhurya and Saukumārya of the Vaidarbī are replaced by Samāsabāhulya and Ulbaṇapadas, with a greater degree of Ojas and Kānti. The Pāñcālī is the Vaidarbī devoid of Ojas and Kānti.¹ Of these three, Vāmana asks poets to practise and achieve the Vaidarbī style of poetry.

तासां पूर्वा ग्राह्णा, गुणसाकल्यात्, न पुनरितरे स्तोकगुणत्वात् ।

I. 2, 14-18.

From the three Rītis in Vāmana, we pass to the four in Rudraṭa. Rudraṭa mentions the Vaidarbī and the Pāñcālī with a certain kinship which is found even in Vāmana. Rudraṭa however adds a fourth style to go along with the Gauḍīya. This new fourth Rīti is the Lāṭīya, another geographical name. The four are thus given in two sets and are, for the first time definitely dissociated from any poets of

¹ It is noteworthy how the Alaikāradambara of the Gauḍas mentioned by Bāṇa has not changed at all. समस्तात्युद्घटपदा . . . गौडीयामपि गायन्ति ।—Vāmana. For the contradiction here on the concept of Ojas and a full examination of Vāmana's Guṇas, see my Śringāra Prakāsa, Vol. I, Part 2, pp. 293-299.

any parts of the country which their names refer to. Rudraṭa relates them to the theme :

वैदर्भीपाञ्चाल्यौ प्रेयसि करुणे भयानकाद्युतयोः ।
लाटीयागौडीये रौद्रे कुर्याद्यथौचित्यम् ॥

While tracing the history of Rīti, we can clearly see how no writer ever missed the idea that the Vaidarbī stood for a certain sweetness while the Gaudī was characterised by force and vigour. When the geographical significance of the Vaidarbas alone favouring sweetness and its allied Guṇas and the Gauḍas alone practising Akṣaraḍambara, Ojas etc., was lost, and all the Rītis were practised by all poets of all places, the sweetness of the one and the vigour of the other were thought of in connection with the theme by the same poet who commanded both ways of writing. Viṣaya-aucitya began to regulate the nature of Rīti in the several parts of a poem. The Rasas and the Arthas pertaining thereto have their own quality of sweetness, vigour etc. These were studied by Bharata, and by others following him, in the concept of Vṛtti. The Vṛtti was applied from Drama to poetry.¹ Kaisikī is the Vṛtti of Śṛṅgāra and Ārabhaṭī of Raudra, Vīra, Bhayānaka and Bībhatsa Rasas. To this Vṛtti, the Rīti came to be related. The sweetness and delicateness associated with the Vaidarbī made it possible to link it to the Kaisikī Vṛtti and the Śṛṅgāra Rasa. Śṛṅgāra, Kaisikī Vṛtti and the Vaidarbī Rīti went together always. The Gaudī easily linked itself to Ārabhaṭī Vṛtti and Rasas like Raudra. The Pāñcālī and the Lāṭīya occupied middling positions, the former leaning more to the Vaidarbī and the latter more to the Gaudī. Thus the emotional situation came to determine the mode of expression. Hence

¹ See below chapter on the history of Vṛtti in Kāvya.

Bhoja treats of Rītis and Vṛttis under Anubhāva. The Vṛtti differs from Rīti as more intimately connected with Rasa and its ideas. To the Rasa, Rīti was related on the basis of the verbal expression, the S'abadsaṅghaṭanā. In this stage, the Guṇas, Mādhurya etc., which were still the constituents of Rīti, become mere Saṅghaṭanādharmas. We find the Locana saying while stating the Pūrvapakṣa :

“ तच्छब्देनात्र माधुर्यादयो गुणाः । तेषां च समुचितवृत्त्यर्पणे यदन्योन्यमेलनक्षमत्वेन पानक इव गुडमरीचादिरसानां सङ्घातरूपतागमनं दीप्त-ललित-मध्य-वर्णनीयविषयं गौडीय-वैदर्भ-पाञ्चालदेशहेवाकप्राचुर्यवृशा तदेव त्रिविधं रीतिरित्युक्तम् । ” P. 6.

As Ānandavardhana says, expression appropriate to Rasa is Vṛtti ; the expression of Artha is the Vṛtti of Kaisikī etc. ; the expression of S'abda is the Vṛtti of Upanāgarikā etc. These S'abda Vṛttis Upanāgarikā etc. are the Rītis.

रसाद्यनुगुणत्वेन व्यवहारोऽर्थशब्दयोः ।

औचित्यवान्यस्ता एव वृत्तयो द्विविधास्तिथाः ॥ III. 33.

“ तत्र रसानुगुणः औचित्यवान् वाच्याश्रयो व्यवहारः, ता एव कैश्चिक्याद्या वृत्तयः । वाचकाश्रयाश्च उपनागरिकाद्याः । ” *ibid.*, vṛtti.

शब्दतत्त्वाश्रयाः काश्चित् अर्थतत्त्वयुजोऽपराः ।

वृत्तयोऽपि प्रकाशन्ते ज्ञातेऽस्मिन्काव्यलक्षणे ॥ III. 53.

Mammaṭa says under Anuprāsa jātis :

माधुर्यव्यञ्जकैवर्णैः उपनागरिकेष्यते ।

ओजःप्रकाशकैस्तैस्तु परुषा,-कोमला पौरः ॥ IX. 3. K. Pra.

एतास्तिक्षो वृत्तयः (उपनागरिका, परुषा, कोमला च) वामनादीनां
मते वैदर्भीगौडीयापाञ्चाल्याख्या रीतय उच्यन्ते । *ibid.*, vṛtti.

S'īngabhūpāla defines Rīti as Pada-vinyāsa-bhaṅgī, and has three Rītis Komalā, Kaṭhinā and Misrā,—other names of Vaidarbī, Gaudī and Pāñcālī. A late work called S'ringārasāra (Madras MS.) follows S'īngaphūpāla completely, defines Rīti as Pada-vinyāsabhaṅgī, accepts three varieties of it, Vaidarbī, Gaudī and Pāñcālī, which it calls Komalā, Kathinā and Misrā.

Rājasekhara's main chapter, the third, on Rīti, called Rītinirṇaya, is lost. Still we gather some of his ideas on Rīti in his description of the legendary Kāvyapuruṣa's Avatāra in the beginning of his Kāvya mīmāṃsā, as also from his dramas. In his Kāvyamīmāṃsā, Rājasekhara speaks of three Rītis in the description of which he introduces a new distinguishing feature, *viz.*, the use of Yogavṛtti in abundance, the same to a less extent, and the use of Upacāra. These are the features Rājasekhara attributes to the three¹ :

Gaudī	Pāñcālī	Vaidarbī
समास	ईषदसमास	असमास
अनुप्रास	ईषदनुप्रास	स्थानानुप्रास
योगवृत्तिपरंपरा	उपचार	योगवृत्ति

These three Rītis, Rājasekhara relates to the Desas whose names they bear. He considers the Vaidarbī as the best form of poetic style. For he says that when the spouse of Sāhityavidyā spoke to the Kāvyapuruṣa in the Gauḍa style, he was absolutely indifferent; when she talked in the Pāñcālī style, he was

¹ Vide my article on Rīti and Guṇa in the Agni Purāṇa in I.H.Q. X, iv, 767-779.

captivated only to a small extent, Ishadvasamvadikṛta; but when both reached the Dakṣinādesa and she spoke in the Vaidarbī, he became 'Atyartham vasamvada'. Rājasekhara pays his tribute to Vaidarbī poetry by making the Kāvya-puruṣa and Sāhityavidyā celebrate their nuptials in the capital of the Vidarbhas, Vatsagulma.

तत्रास्ति मनोजन्मनो देवस्य क्रीडावासो विदर्भेषु वत्सगुल्मं नाम
नगरम् । तत्र सारस्वतेयस्तामौमेर्या गन्धर्ववत्परिणिनाय । P. 10.

In the maṅgalasloka to his Karpūramāñjari, Rājasekhara speaks of three Rītis, Vacchomī, Māgadhī and Pāñcālī. This Vacchomī is the Prākṛit form¹ of Vātsagulmī, a name for Vaidarbī given after the capital of the Vidarbhas, Vatsagulma. Why the Gauḍī has been substituted here by the Māgadhī is not known.

In his Bālarāmāyaṇa, Rājasekhara speaks of the Vaidarbī twice. In Act III, he says that the quality of Mādhurya is supreme in the Vaidarbī and in Act X, that the Vaidarbī is characterised by Mādhurya and Prasāda and that Rasa is dominant in it.

(a) वाग्वैदर्भी मधुरिमगुणं स्यन्दते श्रोत्रलेहम् । III. 14.

(b) कथमयं क्रथकैशिकाधिपतिः—

वाग्देवता वसति यत्र रसप्रसूतिः

लीलापदं भगवतो मदनस्य यच्च ।

¹ Instead of thus deriving Vacchomī meaning Vaidarbī from Vātsagulmī, Vāsudeva, author of the commentary on the Karpūramāñjari says :

चइच्छद्द्वच्छोमीशब्दौ 'दाढादयो वहुलम्' इति विदाधवैदर्भीशब्दयोस्साधु ।

प्रेष्टसद्विद्वधवनिताञ्जितराजमार्गे

तत्कुण्डिनं नगरमेष विभुर्विभर्ति ॥ III. 50.

(c) यत्क्षेमं त्रिदिवाय वर्त्म, निगमस्याङ्गं च यत्सप्तमं,
स्वादिष्ठं च यदैक्षवादपि रसात्, चक्षुश्च यद्वाङ्मयम् ।
तद्यस्मिन्मधुरं प्रसादि रसवत् कान्तं¹ च काव्यामृतं
सोऽयं सुश्रु पुरो विदर्भविषयः सारस्वतीजन्मभूः ॥ X. 74.

Dhanapāla (first half of the 11th cent.) says in the Tilaka-māñjari

वैदर्भमिव रीतीनां . . . अधिकमुद्धासमानाम् ।

K. M. edn. p. 130.

Sṛīharṣa says in his Naiṣadha :

धन्याऽसि वैदर्भि गुणैरुद्दारैः । III. 116.

and again :

गुणानामास्थानीं नृपतिलकनारीति विदितां

रसस्फीतामन्तः तव च तव वृत्ते च कवितुः ।

भवित्री वैदर्भीमधिकमधिकण्ठं रचयितुं

परीरम्भकीडाचरणशरणामन्वहमयम् ॥ XIV, 91.

Nilakaṇṭhadīkṣita waxes eloquent upon Vaidarbī and its country in his Nalacarita nāṭaka, Act III :

सरस्वती—सन्त्वज्ञाः सन्तु बुधाः सन्तु पुमांसः स्त्रियश्च वा सन्तु ।

स स रसिकः कविरधुना जज्ञे यो यो जनो विदर्भेषु ॥

सावित्री—प्रागेव खलु ते विदर्भा इत्येव हृदयं प्रकृष्टमुत्कण्ठते । किं पुनः

अनुमताया इव भगवतापि । यत्र सा वैदर्भी रीतिः ।

¹ It is not known if by this word Kānta, Rājas'ekhara means the guṇa Kānta in Daṇḍin or uses it only in a general manner.

आदिस्स्वादुषु या, परा कवयतां काष्ठा यदारोहणे
 या ते निश्चसितं, नवापि च रसा यत्र स्वदन्तेतराम् ।
 पाञ्चालीति परंपरापरिचितो वादः कवीनं परं
 वैदर्भी यदि सैव वाचि किमितः स्वर्गेऽपर्गेऽपि वा ॥

To return to Rājasēkhara, he has the following additional remarks about the literary habits of the poets of different places :

तत्र दयितसुवृत्तयो विदर्भाः । वल्लभसमासवृत्तयो गौडाः । प्रिय-
 तद्विता दाक्षिणात्याः । कृतप्रयोगरूचय उदीच्याः । अभीष्टतिवृत्तयस्स-
 वैऽपि सन्तः ।

Kāvyamīmāmsā, p. 22.

The basis of each of these statements is not exactly known. We know only, from Dañdin, that the Gauḍas loved Samāsa and that the remark about the Dākṣiṇātyas' love for Taddhita is borrowed from Patañjali. Further, we do not exactly know what Rājasēkhara means by mentioning separately Vaidarbhas and Dākṣiṇātyas. Perhaps, the latter are people further south or those in the south other than the Vaidarbhas.

In a verse on poet Bāṇa and poetess Sīlābhāttārikā, Rājasēkhara gives a new definition of the Pāñcālī, the basis for which is also not known. He says in it that the Pāñcālī is the style in which Sabda and Artha are evenly matched.

शब्दार्थयोस्समो गुणः पाञ्चाली रीतिरिष्यते ।
 शीलाभद्रारिकावाचि बाणोक्तिषु च सा यदि ॥

In Act X of the Bālārāmāyaṇa, Rājasēkhara ascribes a peculiar style to Mithilā. Thus he speaks of a Maithilī style :

- (i) यत्रार्थातिशयोऽपि सूत्रितजगन्मर्यादया मोदते
- (ii) सन्दर्भश्च समासमासलवदप्रस्तारविस्तारितः ।

(iii) उक्तियोगपरंपरापरिचिता काव्येषु चक्षुष्मतां

सा रम्या नवचंपकांगि भवतु त्वनेत्रयोः प्रीतये ॥ sl. 95.

The Maithilī is here said to be characterised by three qualities :

(i) अर्थातिशयेऽपि जगन्मर्यादानतिक्रमणम् i.e., avoiding Atyuktis or flat hyperboles. This is Dañdin's and Bhoja's Kānti of the Vaidarbī: कान्तं सर्वजगत्कान्तं लौकिकार्थानतिक्रमात् ।

(ii) This seems to be sparse use of compounds.

(iii) Yogaparamparā¹ which is given in his K. M. as characterising the Gaudī.

The country of Mithilā is nowhere mentioned in connection with the Rītis, except perhaps by one writer, Śrīpāda, quoted by Kesāva in Alāñkārasēkhara, who says that the Maithilī has, like the Vaidarbī, few compounds.

तदेतत्पलवयन्ति श्रीपादाः—

गौडी समाभूयस्त्वात् वैदर्भी च तदल्पतः ।

अनयोस्संकरो यस्तु मागधी सा(ना ?)तिविस्तरा ॥

गौडीयैः प्रथमा, मध्या वैदर्भैः मैथिलैस्तथा ।

अन्यस्तु चरमा रीतिः स्वभावादेव सेव्यते ॥ p. 6. K. M. 50.

¹ Vide Appendix on Riti in the Agnipurāṇa. The use of the feature Yogavṛtti, Upacāra etc., in distinguishing styles is found in Rājasēkhara, Bhoja, Agnipurāṇa and Bahurūpamisra. The last says in his commentary on the Dasārūpaka (Mad. MS.): “एतासां चतस्राणां च रीतीनां (1) समासतारतम्यात् (2) उपचारतारतम्यात् (3) वन्धसौकुमार्यादितारतम्यात् (4) अनुप्रासभेदात् (5) योगादिभेदाच्च परस्परभेद इत्यत्तु सन्धातव्यमिति ।” The Sāhitya mīmāṃsā (TSS. 114) refers to the distinction of the Rītis on the basis of these four features, but rejecting these, accepts only the feature of Samāsa, the first, as the basis of the distinction, a view which follows Rudraṭa (p. 87). The work notes also that Bhāmaha has no fancy for the Rītis.

From this remark of Śrīpāda, we understand that the Maithilī is the Māgadhi,¹ the Māgadhi which, along with the Pāñcālī and the Vaidarbhi (Vacchomī), is mentioned by Rājasekhara in his maṅgalasloka to the Karpūramāṇjarī. Bhoja's Sarasvatikāṇṭhābharaṇa gives an absurd definition of Māgadhi as a Khaṇḍarīti, formed when the Rīti begun is left off! पूर्वरीतेः अनिवाहः खण्डरीतिस्तु मागधी । This Māghadhi may or may not have been mentioned in the lost Rīti chapter of the Kāvyamīmāṃsā. But in the available portion, Rājasekhara accepts only three Rītis and they are the Vaidarbhi, Gaudiyā and Pāñcālī. He says again on p. 31, of his K. M. :

तन्मानुषमिति व्यपदिशन्ति । तत्र त्रिधा रीतित्रयमेदेन । तदाहुः—

वैदर्भी गौडीया पाञ्चाली चेति रीतयस्तिसः ।

आसु च साक्षात्त्विवसति सरस्वती तेन लक्ष्यन्ते ॥

Bhoja added two more Rītis to Rudraṭa's four, the Āvanti-kā and the Māgadhi. The latter, as found in Rājasekhara, Śrīpāda and Bhoja, has been noticed already. It is only the Āvantī that is absolutely new. The classification and description of these in Bhoja (S. K. Ā.) are very mechanical, arbitrary and unreal. It seems to be idle to examine Bhoja's Lātiyā, Māgadhi and Āvantī. Why this complacent creation of geographical names was in fashion amongst these writers cannot be guessed.²

¹ It may be suggested that the mention of Māgadhi is due to the author being a Buddhist; Buddha spoke in Māgadhi bhāṣā.

² The following is a summary of the views of other minor writers on Rīti. The older Vāgbhaṭa accepts only the Vaidarbhi and the Gaudi, one without any compounds and the other with compounds (K. M. Edn. p. 61). The younger Vāgbhaṭa recognises the three Rītis, Vaidarbhi, Gaudiyā and Pāñcālī and defines them as dominated respectively by the three Guṇas, Mādhurya, Qjas and Prasāda (p. 31). Śiṅgabhūpāla (R. A. S.) accepts the Vai., the Gau.,

The treatment of style on the basis of theme is not absent from western criticism. Aristotle says that style should vary and thus be in accordance with emotion. "But the style expressive of feeling suppose the case be one of assault in the style of a man in passion ;—" "A style of exultation for praise ; a style

and the Pāñi. He borrows from Dāṇḍin for defining the Vaidarbhi; the two differences here are that he makes the 'Rasa' in Dāṇḍin's मधुरं रसवद्वाचि, the 9 Rasas and takes the first case of Udāra as Dhvani. He calls the Vaidarbhi, Komalā ; Gauḍi, Kaṭhinā ; and the Pāñcāli, Mis'rā. Leaving the Mis'rā, he contrasts the other two ; Komalā X Kaṭhinā ; Asamāsa X Dirghasamāsa ; Prasāda X Asphuṭabandha ; Aniṣṭhurākṣara X Niṣṭhurākṣara ; Pṛthakpadatva X Granthilatva. Under Mis'rā Ritis, he recognises a Riti for every province, Āndhrā, Lāṭī, Saurāṣṭri etc. (p. 69). The Camatkāra-candrikā of Viṣves'vara (Mad. MS.), who wrote in Śiṅga's court, casts away the old names, defines Riti as Padaghaṭanā and gives four kinds of it, the only feature of differentiation accepted being Samāsa-Asamāsa, Madhyasamāsa, Atidirghasamāsa and Mis'rā (p. 61. Mad. MS.). This position corresponds to Rudrāṭa's which distinguishes Ritis on Samāsa only, gives Vaidarbhi as the Riti of the collocation free from compounds and gives three Ritis, Pāñcāli, Lāṭiyā and Gaudiyā for the collocations with Laghu, Madhya and Ayata Samāsas. (II, 3-6). Vidyānātha considers Riti as 'आत्मोक्षर्ष-वहस्त्वात्' of the Kāvya. See also Sāhityakaumudi of Arkasūri, Mad. MS. R. 2391, p. 11, स्वभावैरिव रीतिभिः । Tippabhūpāla, at the end of his commentary on Vāmana, considers Riti as the life-breath of poetry : अस्मो रीतयः p. 193. V. V. Edn. The only later writer, who still called Riti the Ātman of poetry following Vāmana, even when Rasa and Dhvani were ruling for long, is Amṛtānandayogin who says : रीतिरात्माऽत्र ch. 5. Alāmkāra Samgraha. This author treats of Rasa and Dhvani also. Keilhorn's Central Provinces' Catalogue, p. 104, mentions a work called "Riti vṛtti lakṣaṇa" by Viṭṭhales'vara or Viṭṭhaladikṣita, which would be the only post-Ananda work of its kind, if it is a complete work by itself and is devoted exclusively to a consideration of Riti along with the allied Vṛtti. Even then this tract must have dealt with Riti and Vṛtti only as accepted in the scheme of Rasa and Dhvani.

Simhadevagāṇi, commentator on the Vāgbhaṭālāmkāra, speaks, in three verses at the end of his commentary, of Lāṭī (Hāṣya), Pāñcāli (Karuna and Bhayānaka), Māgadhi (Sānta), Gaudi (Vira and Raudra), Vacchomī (Bibhatsa and Adbhuta) and Vaidarbhi

with submission if in pity." "But *compound words* and plurality of epithets and foreign idioms are appropriate chiefly to one who speaks under the excitement of some passion—." This style of a man in passion and a situation of assault, in which Aristotle mentions compound words as proper is an Ojas-dominated Rīti, like Daṇḍin's Gauḍī, Samāsabhūyiṣṭha. Aristotle says elsewhere that "of various kinds of words, the compounds are best adapted to dithyrambs," which are hymns to Bacchus, the wine-god, enthusiastic, wild and boisterous. Samāsa gives the necessary Ojas to such a style.

Speaking of the style called 'the Elevated', Demetrius says that there are certain subjects with the quality of elevation to which that style is thence suited. Such are subjects like scenes of battle. Surely these cannot be treated in the styles called 'the Plain' and 'the Elegant'. They must be rendered in the styles called 'the Elevated' and 'the Forcible'. Demetrius speaks of the Varṇadhvani of Ānanda in this connection, of how S'rutiḍuṣṭa, S'a, Sa, Ra etc., is promotive of Raudra rasa. Demetrius remarks that though *violence* (S'rutiḍuṣṭa) is a fault of composition, it is a necessary feature of the (S'ringāra). We do not know how Vacchomi is different from Vaidarbhi and how Vacchomi is suited to Bibhatsa and Adbhuta. In the next verse he gives, following Rudraṭa, the Pāñcāli as having two or three words in a compound, Lāti five or seven and Gauḍī as many words as possible in a compound. The last verse is very puzzling:—प्रथमपदा वत्सोमी त्रिसमपदा च मागधी भवति । उभयोरपि वैदर्भी मुहुर्मुहुः भाषणं कुरुते ॥ Hamsamīṭṭhu's Hamsa vilāsa (Geak edn. lxxxii) speaks of the Lāti (Hāṣya), Pāñcāli (Karuna and Bhayānaka), Māgadhi (Sānta), Gauḍī (Vira and Bhayānaka), Vātsoma des'od-bhavā (Bibhatsa and Adbhuta) and Vaidarbhi (S'ringāra). (ch. 46, p. 269). The expression Vatsoma-des'odbhavā is quite correct and the editor need not have added a query here; it means the Vacchomi which Rājaśekhara's Karpūramāñjari mentions; but the Hamsa vilāsa is wrong when it speaks of a Vaidarbhi in addition, for the Vacchomi is the same as the Vaidarbhi; and it is also wrong to assign to the Vacchomi the Rasas Bibhatsa and Adbhuta.

Forcible style, since “words hard to pronounce are forcible as uneven roads are forcible.” Even as the Sanskrit Ālāmkārikas speak of the Vaidarbī for Sṛṅgāra rasa, Demetrius gives the Elegant as the style for elegant and graceful subjects like Sṛṅgāra. He says: “The materials of grace are the gardens of nymphs etc., etc.” One of the two deciding factors in ‘the Grand style’, M. Murry says, is the theme, the other factor being vocabulary. In connection with the theme, “the nature of the plot or muthos”, he observes that the Grand style is adopted if superhuman or majestic figures are involved. “If the characters of the plot are superhuman and majestic, it seems more or less necessary that their manner of speech should differ from that of ordinary dramatic poetry by being more dignified—.” (p. 140, *Problem of Style*.) “The poet heightens the speech of his superhuman characters in order that they may appear truly superhuman.” (p. 141). This is clearly a case of theme being a Niyāmaka of style, a case of standardised style, “*a technical poetic device for a particular end*” as Murry says of the Grand style. Thus, the linking of style to theme is not absent from western criticism.

It is remarkable that there should be many points of similarity between western writers on the subject of style and Sanskrit Ālāmkārikas. M. Murry says in his *Problem of Style* : “In the course of the approach, I examined two qualities of style which are not infrequently put forward as essential, namely, *the musical suggestion of the rhythm* and the *visual suggestion of the imagery*, and I tried to show that these were subordinate. On the positive side, I tried to show that the essential quality of style was *precision* : that this precision was not intellectual, not a precision of definition, but of *emotional suggestion*. . . .” p. 95. The musical qualities of rhythm etc., in the word-structure come under S'abdaguṇa and

S'abdālāṅkāra and the visual suggestion of imagery is Arthaguna and Arthālāṅkāra. These two, of the realm of Vācyā vācaka, are but the means, the vehicle, *i.e.*, subordinate as Murry says. The emotional suggestion of Murry is Rasadhvani and precision thereof is served by Rasaucitya. The second Mādhurya of Dāṇḍin, *viz.*, Anuprāsa—वर्णवृत्तिरनुप्रासः पादेषु च पदेषु च । I, 55. यया क्याचिच्छ्रूत्या यत् ॥ etc. corresponds to the fourth point mentioned by R. L. Stevenson in his essay on the Technical Elements of Style, *viz.*, 'contents of the phrase.' He makes a detailed study and analysis and tabulates the consonantal sound effects of many passages. He gives this as a quality of a master of style. Dāṇḍin says that when this S'rutyānuprāsa is left and Ulbañānuprāsa is resorted to by the Gaudas, harshness, Bandhapāruṣya and another flaw, S'aithilya, result. The concatenation becomes hardly pronounceable—Kṛcchrodya.

शिथिलं मालतीमाला लोलालिकलिला यथा ॥
 अनुप्रासधिया गौडैस्तदिष्टं बन्धगौरवात् ॥
 वैदर्मालतीदाम लङ्घितं ऋमरैरिति । I, 43-44.
 इत्यादिबन्धपारूप्यं शैथिल्यं च नियच्छति ।
 अतो नैनमनुप्रासं दाक्षिणात्याः प्रयुज्जते ॥ *ibid.*, 60.
 दीसमित्यपर्भूम्ना कृच्छ्रोदयमपि बध्यते ।
 न्यक्षेण क्षपितः पक्षः क्षत्रियाणां क्षणादिति ॥ *ibid.*, 72.

Stevenson thus concludes his section on 'contents of the phrase': "To understand how constant is this pre-occupation of good writers, even where its results are least obtrusive, it is only necessary to turn to the bad. There indeed you will find cacaphony supreme, the rattle of incongruous consonants

only relieved by jaw-breaking hiatus, and whole phrases not to be articulated by the powers of man." R. L. Stevenson speaks in this essay of his, of Samatā, Vaiśamya, Prasāda and *Carville*, i.e., the Anarthakapadas or Aprayojāka padas of Vāmana which hinder Prasāda (अर्थस्य वैमत्यं प्रयोजकमात्रपदप्रिप्रहे प्रसादः III, iii, 3.) and Mahiman's Avakara. Ideas found in Pater's exposition of style also have correspondences with ideas on Guṇa, Alarīkāra and Alarīkāraucitya found in Sanskrit works. Schopenhauer has an essay on Authorship and Style, where, while dealing with the latter subject, he gives certain concrete good features of a good style of writing, judged to be good by reason of the presence of those features. According to him thoughts must get their clearest, finest and most powerful expression ; thus, three qualities are emphasised by him, clarity and beauty, the sum total of these two, the power. In clarity is comprehended chiefly the virtue of simplicity which means the expression of thoughts "as purely, clearly, definitely and concisely as ever possible." This is secured by the use of words which are precise and which mean neither more nor less, which neither mean the thing vaguely nor mean something different. Grammatical precision and enough words are necessary. Clarity and grammar must not be sacrificed for the sake of brevity. Says Schopenhauer : "On the other hand one should never sacrifice clearness, to say nothing of grammar, for the sake of being brief. . . . And this is precisely what false brevity nowadays in vogue is trying to do, for writers not only leave out words that are to the purpose, but even grammatical and logical essentials." Compare Daṇḍin's Guṇa, Arthavyakti, which he defines as Aneyārthatva. It is a grammatical and logical necessity. In its absence, in the absence of words grammatically and logically essential, we have the Doṣa called Neyārthatva.

अर्थव्यक्तिरनेयत्वमर्थस्य हरिणोद्भूता ।
भूः क्षुरक्षुण्णनागासृलोहितादुदधेरिति ॥
नेवशं बहुमन्यन्ते मार्गयोरुभयोरपि ।
न हि प्रतीतिसुभगा शब्दन्यायविलंघिनी ॥ K. A. I, 73-75.

Not saying what must be said, out of a mistaken sense of brevity, is a kind of 'Vācyāvacana' according to Mahimabhaṭṭa. Similarly, simplicity and precision are lost by adding things and words which are unnecessary. This is Mahiman's Avācyavacana.

इत्यत्र समासान्तर्गतेन वदनशब्देन एकेनैव वदने वाच्ये यद् बहुभिः शब्दैः तस्य वचनं, सोऽवाच्यवचनं दोषः । p. TSS. edn.

These words are superusage and are due to proverty of thought or an ambition to write a grand style. These merely fill so much of space still vacant in a verse, Pādapūraṇa. Schopenhauer says: "If words are piled up beyond this point they make the thought that is being communicated more and more obscure. To hit that point is the problem of style and a matter of discernment; for every superfluous word prevents its purpose being carried out." This is exactly what Vāmana means by his Arthaguṇa Prasāda which is the use of words exactly sufficient for conveying the idea.

अर्थवैमल्यं प्रसादः । अर्थस्य वैमल्यं प्रयोजकमात्रपदपरिग्रहे प्रसादः । यथा—‘सवर्णा कन्यका रूपयौवनारम्भशालिनी ।’ विपर्ययस्तु ‘उपास्तां हस्तो मे विमलमणिकाञ्चीपदमिदम्’ । काञ्चीपदमित्यनेनैव नितंस्य लक्षितत्वात् विशेषणस्य अप्रयोजकत्वमिति । III, ii, 3.

Other Sanskrit writers also have dealt with Aprayojaka epithets and words which do not nourish the idea but are

mere verbiage affected for attaining a grandiose style and adopted to cover one's poverty of idea and imagination. For, these words, Mahiman calls अप्रतिमोद्धव and अवकर. To Mahiman, these out-of-place words are the literary Apasabdhas. “अस्मान् प्रति पुनः अविषये प्रयुज्यमानः शब्दः अपशब्द एव” p. 121. TSS. edn. Schopenhauer condemns indefiniteness, vague words and enveloping trivial ideas in the most outlandish, artificial and rarest phrases. ‘व्युत्पन्नमिति गौडीयैनातिरूढमपीज्यते’ says Daṇḍin; that Prasāda is the use of well-known words which easily give their sense; that as against this, certain writers think that they must look learned and, in the words of Schopenhauer, ‘resent the idea of their work looking too simple and resort to lexicographical rarities. Schopenhauer speaks of two styles, one good and the other bad, the former being characterised mainly by simplicity, clarity and precision, and the latter by prolixity, vagueness and word-pomp. He seems to describe only Daṇḍin's Vaidarbī and Gaudī. Of those who favour the latter, Schopenhauer says that they 'delight in bombast', that their writing is generally 'in a grand puffed up (Dipta of Daṇḍin), unreal, hyperbolic (Daṇḍin's Atyukti, the reverse of the Saukumārya Guṇa) and acrobatic style.' (Prahelikāprāya says Bhāmaha). Daṇḍin condemns not only Ulbaṇa Anuprāsa (S'abdālamkāra) and Yamaka which is Duṣkara and 'Naikānta madhura', but also Arthālamkāra ḍambara. He prefers delicateness, fineness and natural grace which give poetry a power which no rhetorical ornament can ever impart to it.

इत्यनूर्जित एवार्थः नालङ्कारोऽपि तादृशः ।
सुकुमारतयैवैतद् आरोहति सतां मनः ॥

Compare Schopenhauer: “An author should guard against using all unnecessary rhetorical adornment, all useless amplification,

and in general, just as in architecture, he should guard against an excess of decoration, all superfluity of expression,—in other words, he should aim at chastity of style. Everything redundant has a harmful effect. The law of simplicity and naivete applies to all fine art, for it is compatible with what is most sublime."

It shall be considered now whether the linking of Rīti to the poet and his character and the idea of the infinity of Rīti is or is not present in Sanskrit Alāṅkāra literature. Aristotle described only one good style and its qualities and contrasted it with a bad style called the Frigid which overdid ornamentation. He refuted also others who spoke of different styles such as the Agreeable. He argued that there was no end when one began attributing to styles all sorts of ethical qualities like restraint etc. An emphasis on the relation of style to the author makes it impossible to speak of style in general or define its features. Only a few concrete qualities related to the actual S'abdās, the Sanghātanā, Padas and Varṇas, and to the theme can be considered while defining or classifying style. Thus, previous to Aristotle, some had spoken of the Agreeable style. After Aristotle, some were speaking of three styles, Grave, Medium and Attenuate, to suit the threefold purpose of oratory, moving, pleasing and pleading. Just before Demetrius wrote, some held styles to be two, the Plain and the Elevated. Demetrius added two more, the Elegant and the Forcible. Plainness stood against elevation. A style is specially decorated for effect or is plain. From another point of view, styles can be classified into two, the Elegant (or graceful) and the Forcible. It is not one principle of classification that gives us these four styles. The Plain may be elegant or forcible; the elevation given to a style may be elegant or forcible. But naturally, plainness and elegance go

together and so also elevation and force. The Plain and the Elegant of Demetrius are represented by Vaidarbī in Sanskrit. The Elevated and the Forcible correspond to the good Gaudī found envisaged in Bhāmaha, the Frigid and the Affected styles in Demetrius being the bad Gaudī in Daṇḍin. The two correspond to Sukumāra and the Vicitra Mārgas in Kuntaka. Saukumārya and Ojas—Plainness and Elegance, Elevation and Force—these finally give us two Rītis. Bhaṭṭa Nr̥simha, a commentator on Bhoja's Sarasvatīkaṇṭhābharāṇa (Madras MS.) says that of the Gunas of Daṇḍin, two are important, Saukumārya and Ojas, as being the Asādhāraṇa gunas of the two Mārgas. “तेषु (गुणेषु) अत्र सौकुमार्यम् ओजश्च द्वयोरप्यसाधारणः गुणः । इतरे तु प्रायशः साधारणः ॥” | p. 11. Mad. MS. This final analysis of style into two is neither impossible nor absurd. While treating of the Formal Element in Literature in Ch. IV of his work 'Some Principles of Literary Criticism', Winchester has the following : “ But while individuality is not to be classified, it may be said that there are, in general, two opposite tendencies in personal expression : on the one hand to clearness and precision ; on the other to largeness and profusion. The difference between the two may be seen by comparing such poetry as that of Mathew Arnold with that of Tennyson or such prose as that of Newman with that of Jeremy Taylor. Minds of one class insist on sharply divided ideas, on clearness of image, on temperance, and precision of epithet. Their style we characterise as chaste or classic. The other class have a great volume of thought, but less well-defined ; more fervour and less temperance of feeling, more abundant and vivid imagery, more wealth of colour, but less sharpness of definition. Their thoughts seem to move through a haze of emotion and often through a lush growth of imagery. They tend to be ornate and profuse in manner, eager in temper ; they often produce larger and deeper effects, but they lack restraint and suavity. It is a contrast not peculiar to literature, but running through all

forms of art. . . . The one makes upon you the impression of greater delicacy, temperance, charm : the other, the impression of greater mass, complexity, power. We are not called upon to pronounce either manner absolutely better than the other; . . ." The last sentence here echoes Bhāmaha's attitude towards the distinction of style into Vaidarbī and Gaudī and the claim of superiority for the former. From this passage, it is also seen that despite the infinite variety of writers' personality, it is yet possible and sensible too to find two broad divisions, one favouring virtues of subdued beauty and the other, exhuberance ; that a subjective and personal basing of style does not preclude the possibility of a classification or definition of style. In this passage of Winchester again, it seems as if Kālidāsa's style is described and contrasted with that of Bhavabhūti and Bāṇa ; it looks as if good Vaidarbī and a good handling of the Gaudī are considered here ; we are clearly reminded of Kuntaka's two Mārgas, the Sukumāra and the Vicitra, the one dominated by beauty that is mainly natural, Sahajasobhā, and the other by ornamentation, Āhāryasobhā, the one in Svabhāva-ukti and Rasa-ukti, and the other in Vakrokti, the one displaying greater S'akti and the other, greater Vyutpatti. While the former style is a rare gift, it is very difficult to be successful in the latter ; for the path of ornamentation and elevation has many pitfalls, and frigidity, artificiality and ornateness are easily committed. Says Kuntaka :

सोऽतिदुस्मरो येन विदग्धकवयो गताः ।

खड्गधारापथेनेव सुभटानां मनोरथाः ॥¹ V. J., I. 43.

¹ Strangely enough, Padmagupta calls the Vaidarbī the 'sword-edge-path,' निखिंशधारापथ—

तत्त्वस्वृशस्ते कवयः पुराणाः श्रीभत्तृमेण्ठप्रसुखा जयन्ति ।

निखिंशधारासद्वेन येषां वैदर्भमार्गेण गिरः प्रवृत्ताः ॥ Navasāhasānikacarita, I. 5.

Vide Vṛtti also p. 58. Hence it is that critics do not favour it. It is the deterioration of Vicitramārga that is Daṇḍīn's Gaudī. It is because of this difficulty that Demetrius's Elevated and Forceful styles become, in the hands of lesser artists, the Frigid and the Affected styles. Hence it is that the critics always prefer the former. Says Winchester : "But it would seem that, in literature at least, the classic manner is the culmination of art. Precision, in the wide sense, must be the highest virtue of expression ; and it is this precision, combined with perfect ease, that constitutes the classic manner." "Individual tastes may justly differ ; but the ultimate verdict of approval will be given to that style in which there is no overcolouring of phrase, no straining of sentiment ; which knows how to be beautiful without being lavish, how to be exact without being bald ; in which you never find a thicket of vague epithet." It is of this style, called by him Sukumāra, that Kuntaka says :

सुकुमाराभिधस्तोऽयं येन सत्कवयो गताः ।
मार्गेणोत्कुलकुसुमकाननेनेव षट्पदाः ॥ V. J., I. 29.

Kuntaka is the greatest exponent of the Rīti. That it comprehends all aspects of expression has been well realised by him. He casts off the old names which have geographical associations, dead for a long time, and forges new nomenclature on the basis of a fundamental classification of the manners of expression, on the basis of the more prevailing tendencies among masters in Sanskrit literature. He also shows how each Mārga or Rīti or style is characterised not by certain Bandhaguṇas only, but by a certain attitude in using Alankāras and delineating Rasas also. Above all, he is the only Sanskrit writer who realised very strongly the final basis

of style in the character of the poet and consequently related Rīti to the writer.

Kuntaka first refers to the geographical Rītis, Vaidarbī, Gaudī and Pāñcālī. He says that old writers give these three Rītis and call them Uttama, Madhyama and Adhama. This point of view Kuntaka objects to, for styles of poetry dependent for their origin on poetic genius and craftsmanship, upon S'akti and Vyutpatti in poets, cannot be spoken of like certain kinds of 'Desācāra' like marriage, permissible or obtaining in certain parts of the land.

न च विशिष्टरीतियुक्त्वेन काव्यकरणं मातुलेयभगिनीविवाहवद् देशधर्मतया व्यवस्थापयितुं शक्यम् । देशधर्मो हि वृद्धव्यवहारपरम्परामात्र-शरणः शक्यानुष्ठानतां नातिवर्तते । तथाविधकाव्यकरणं पुनः शक्त्यादिकारणकलापसाकल्यमपेक्ष्य(क्ष)माणं न शक्यते यथाकथच्छिदनुष्ठातुम् । न च दाक्षिणात्यगीतविषयसुस्वरतादिध्वनिरामणीयकवत्स्य स्वाभाविकत्वं वक्तुं पार्यते । तस्मिन्सति तथाविधकाव्यकरणं सर्वस्य स्यात् । किञ्च शक्तौ विद्यमानायामपि व्युत्पत्त्यादिः आहार्यकारणसम्पत् प्रतिनियतदेशविषयतया न व्यवतिष्ठते, नियमनिबन्धनाभावात्, तत्र अदर्शनादन्यत्र च दर्शनात् ।

P. 46

Then Kuntaka criticises the view that holds these three Rītis as Uttama, Madhyama and Adhama. If the Gaudī and the Pāñcālī are not good, why treat of them in the Sāstra?

न च रीतीनां उत्तमाधममध्यमत्वभेदेन त्रैविध्यमवस्थापयितुं न्यायम् । यस्मात् सहृदयाहादकारिकाव्यलक्षणप्रस्तावे वैदर्भीसदृशसौन्दर्या-सम्भवात् मध्यमाधमयोरूपदेशवैयर्थ्यमायाति । परिहार्यत्वेनाप्युपदेशः न युक्तात्मालंबते, तेरैव अनभ्युपगमात् । न च अगतिकगतिन्यायेन यथाशक्ति दिद्रिदानादिवत् काव्यं करणीयतां अर्हतां(?)अर्हति । P. 46.

If however the names Vaidarbī etc., are meant only as names and do not mean any geographical connection with poetry, Kuntaka has no objection.

तदेवं निर्वचनसमाख्यामात्रकरणकारणत्वे देशविशेषाश्रयणस्य वर्णं न विवदामहे । ¹

Kuntaka then gives his idea of Rīti that it is based on the character of the poet, Kavisvabhāva. He accepts that this Kavisvabhāva is infinite, but generally speaking, he says that there can be indicated three main types.

यद्यपि कविस्वभावभेदनिबन्धनत्वाद् अनन्तभेदभिन्नत्वमनिवार्यं तथापि परिसंख्यात्तुम् अशक्यत्वात् सामान्येन त्रैविध्यमेवोपपद्यते । P. 47.

The three styles thus indicated by him are the graceful, the striking and the mixed, Sukumāra, Vicitra and Madhyama. The Sukumāra is the style of certain poets of a similar temperament and it is suited to certain situations. Similarly the Vicitra. The third combines the features of both the styles. All the three are beautiful and have their own charm. It is absurd to suppose that one is good, the other bad or the third passable.

तथा च रमणीयकाव्यपरिग्रहप्रस्तावे स्वभावसुकुमारस्तावेदको राशिः, तद्व्यतिरिक्तस्य अरमणीयस्य अनुपादेयत्वात् । तद्व्यतिरेकी रामणीयक-विशिष्टो विचित्र इत्युच्यते । तदेतयोर्द्वयोरपि रमणीयत्वाद् एतदीयच्छाया-

¹ This paragraph is concluded by Kuntaka in the words: तदल्पमनेन निस्सारवस्तुपरिमलनव्यसनेन. On the basis of this, Dr. S. K. De says on p. 386 of his Skr. Poe. Vol. II that Kuntaka was an advocate of the Alāmkāra school and meant to make light of the Rīti. For a correct statement of the Kuntaka's view on Rīti, however, see the same writer's Introduction to his Edn. of the Vakrokti Jivita. pp. xxxii-xxxiii.

द्वित्योपजीविनोऽस्य रमणीयत्वमेव न्यायोपपन्नं पर्यवस्थति । तस्मादेतेषाम् अस्त्वलितस्वपरिस्पन्दमहिन्ना तद्विदाहादकारित्वपरिसमाप्तेः न कस्यचिच्छ्यन्ता । P. 47.

Raleigh, in his book on Style, speaks of the 'soul' in style. He quotes Pater who says "As a quality of style, soul is a fact." What is this soul? Raleigh interprets it as 'spirit'. He says in this connection: 'Ardent persuasion and deep feeling enkindle words, so that the weakest take glory.' This is the quality of sincerity he speaks of earlier. Analysed, this resolves into an emphasis on Rasa and the writer's attention to its supreme expression. There is another sincerity which is artistic perfection and which sometimes modifies the sincerity of emotion. In the former case, the poet is true to Rasa and Bhāva, and only to them. In the latter case, he thinks of how best to present that feeling in a setting of words. This anxiety for artistic perfection calls forth style, figures etc. Those who are impelled by the latter, the artistic sincerity, are followers of the Vicitra Mārga. Those that are absorbed in the Rasa and Bhāva and present them in their own glory are followers of the Sukumāra Mārga. Ideas and words for these sprout out of an ever fresh imagination; there is always an enough ornament which is effortless; the natural beauty of things has been preferred there for artificial adornment; at every step establishing an emotional appeal, it is of unpremeditated grace.

अस्त्वलानप्रतिभोद्दिननवशब्दार्थबन्धुरः ।

अयनविहितस्वल्पमनोहारिविभूषणः ॥

भावस्वभावप्राधान्यन्यकृताहार्यकौशलः ।

रसादिपरमार्थज्ञमनस्संवादसुन्दरः ॥

अविभावितसंस्थानरामणीयकरङ्गकः ।
 विधिवैदग्रथनिष्पन्ननिर्माणातिशयोपमः ॥
 यत्किञ्चनापि वैचित्र्यं तत्सर्वं प्रतिभोङ्गवम् ।
 सौकुमार्यपरिस्पन्दस्यन्दियत्र विराजते ॥
 सुकुमाराभिधस्सोऽयं येन सत्कवयो गताः ।
 मार्गेणोत्कुलकुसुमकाननेनेव षट्पदाः ॥ V. J., I. 25-29.

The main feature of this style is that whatever beauty it possesses is all natural, *Sahaja*; poetic genius and imagination and not pure craftsmanship and scholarship form the basis of this style. The things of the world and *Rasa* and *Bhāva* are given in all the beauty of their very nature and this first-instance-expression is not refashioned in the workshop of figure.

That such a definition of style is all-comprehensive need not be pointed out. But Kuntaka also speaks of certain *Guṇas* as characterising his *Mārgas*. Of the *Sukumāra Mārga* he says, *Mādhurya* is the first *Guṇa*. It is defined as the un-compounded use of words and a certain grace of the *S'abda* and *Artha*—*पदानामसमस्तत्वं* and *शब्दार्थरमणीयतया विन्यासवैचित्र्यम्*. The insistence on *Mādhurya* as the use of *Asamastapadas*¹ is for securing clarity of the idea. The words of emphasis, heightenings and lowerings, in a sentence can have their point only if the words remain separate; their emphasis is lost when they are huddled into a compound. *Samāsa* always hampers understanding. Says *Mahimabhaṭṭa*:

विनोत्कर्षापकर्षभ्यां स्वदन्तेऽर्थं न जातुचित् ।
 तदर्थमेव कवयोऽलङ्कारान्पर्युपासते ॥

¹ Cf. *Vāmana*, III. i. 20. पृथक्पदत्वं माधुर्यम् । . . समासदैर्घ्यनिनिवृत्ति-परं चैतत । p. 79. V. V. Press Edn.

तौ विधेयानुवाद्यत्वविवक्षैकनिबन्धनौ ।
 सा समासेऽस्तमायातीत्यसकृत्प्रतिपादितम् ॥
 अत एव च वैदर्भीरीतिरैकैव शस्यते ।
 यतस्समाससंस्पर्शस्तत्र नैवोपपद्यते ॥
 सम्बन्धमात्रमर्थानां समासो द्युवोधयेत् ।
 नोत्कर्षमपकर्षं वा—V. V., p. 53.

The next Guṇa of the Sukumāra Mārga is Prasāda, the quality by virtue of which the idea is given to us without any difficulty. This Prasāda refers to both Rasa and the idea or Artha which forms its vehicle. The idea may be expressed with Vakratā to give point to it but such turn or deviation adopted should not obscure the idea or take it into the dark.¹ Here also the use of the uncompounded words and words of which meanings are well known, पदानाम् असम्स्तत्वम् and प्रसिद्धाभिधानत्वम्², are the primary means. The third Guṇa is Lāvanya, which refers more to the S'abdas and the Varṇas, which should have an indescribable beauty floating over them. Any kind of S'abdālāmīkāra adopted for this purpose should have been done with ease and done with moderation. Ere the words as messengers of ideas deliver their meanings to the mind, their Lāvanya affects the sensibilities of the responsive reader. Similar in nature and borrowed from the same field is the fourth Guṇa given by Kuntaka, Ābhijātya. A certain softness of texture and delicateness of words making the mind feel them form this quality of Ābhijātya, a quality pre-eminently realisable only by the Sahṛdaya and hardly describable in so many words.

¹ V. J., I. 31.

² Cf. Daṇḍin. प्रसादव्यप्रसिद्धार्थम् and Bhāmaha, II. 1. माधुर्यमभिवाच्छन्तः प्रसादं च सुमेधसः । समासवन्ति भूयांसि न पदानि प्रयुज्जते ॥

The Vicitra Mārga of Kuntaka is a style dominated by Vakratā. It is a flashy style, gleaming all over with gold dust. It is intricately worked and wrought with design and gem. Alāmkarā leads to Alāmkarā ; ere one effect is off our mind, another is on.

अलंकारस्य कवयो यत्रालङ्करणान्तरम् ।

असन्तुष्टा निबध्नन्ति हारादेर्मणिवन्धवत् ॥ V. J., I. 35.

A style which reminds us of Vālmīki's description of Rāvaṇa's Puṣpaka—'न तत्र किञ्चित्र कृतं प्रयत्नतः' and 'ततस्ततस्तुल्यविशेषदर्शनम्', every bit worked with care and craft and at every step equally striking with some speciality.¹ The description of this Mārga also, as made by Kuntaka, is all-comprehensive, referring to every aspect of expression. (V. J., 1, 34-43, pp. 56-66).

Though Kuntaka has indicated two major varieties of style, he is fully aware that style is not classifiable. He says that Mārga or style is infinite in variety and subtle in difference ; for it is based on the poet's nature.

कविस्वभावभेदनिवन्धनत्वेन काव्यप्रस्थानभेदः समञ्जसतां गाहते ।
सुकुमारस्वभावस्य कवेः तथाविधैव सहजा शक्तिः समुद्भवति, शक्तिशक्तिमतोरभेदात् । तथा च तथाविधसौकुमार्यरमणीयां व्युत्पत्तिमाबधाति । ताभ्यां च सुकुमारवर्त्मनाभ्यासतत्परः क्रियते । तथैव चैतस्माद् विचित्रः स्वभावो यस्य कवेः तस्य काचिद् विचित्रैव तदनुरूपा शक्तिस्समुलसति ।

V. J., p. 46.

¹ Adopting a Sanskritic comparison, we can say that the Suku-māra Mārga is like the beautiful Kulāṅganā, and the Vicitra Mārga like the brilliant Gaṇikā.

यद्यपि कविस्वभावमेदनिबन्धनत्वादनन्तमेदमिन्नत्वमनिवार्ये, तथापि परिसंख्यातुमशक्यत्वात् सामान्येन त्रैविध्यमेवोपपद्यते । *Ibid.*, p. 47.

Though character is subtle and infinite, differing with each person, it is possible to say that there are three classes, the Sukumāra and the Vicitra types and that of those who have both in varying proportions. The Sukumāra nature of a writer affects this Vyutpatti and practice of writing which becomes stamped with that quality. Vyutpatti and Abhyāsa bring out his Svabhāva. The poet's Svabhāva is clearly expressed in the writing. Is this not the expression of the writer's personality, his soul ? What else does Kuntaka say in the words :

आस्तां तावत् काव्यकरणं, विषयान्तरेऽपि सर्वस्य कस्यचिद् अनादिवासनाभ्यासाधिवासितचेतसः स्वभावानुसारिणावेव व्युत्पत्त्यभ्यासौ प्रवर्तते । तौ च स्वभावाभिव्यञ्जनेनैव साफल्यं भजतः । V. J., p. 47.

Again Kuntaka emphasises the infinite variety of style and its basis in the author's nature. He takes the well-known poets and assigns them to the different styles. Māṭṛgupta, Māyurāja and Mañjīra are exponents of the third combined Mārga. Their poetry has a natural grace which they have rendered attractive with some decoration also. Kālidāsa and Sarvasena (the author of the Harivijaya, mentioned by Ānanda in *Ud.* III) are masters in the Sukumāra Mārga, their poetry being the product of natural genius and appealing by their natural beauty. Bāṇabhaṭṭa is the greatest representative of the Vicitra Mārga and Bhavabūti and Rājasekhara also belong to this class.

अत्र गुणोदाहरणानि परिमितत्वात् प्रदर्शितानि, प्रतिपदं पुनः छायावैचित्र्यं सहृदयस्त्वयमेवानुसर्तव्यम् । अनुसरणदिक्प्रदर्शनं पुनःक्रियते ।

यथा मातुगुप्तमायुराजमङ्गीरप्रभृतीनां सौकुमार्यवैचित्र्यसंवलितपरिस्पन्दस्य-
न्दीनि काव्यानि संभवन्ति । तत्र मध्यमार्गसंवलितं स्वरूपं विचारणीयम् ।
एवं सहजसौकुमार्यसुभगानि कालिदाससर्वसेनादीनां काव्यानि दृश्यन्ते । तत्र
सुकुमारमार्गस्वरूपं चर्चनीयम् । तथैव च विचित्रवक्त्वविजृभितं हर्षचरिते
प्रायुर्येण भट्टबाणस्य विभाव्यते भवभूतिराजशेखरविरचितेषु बन्धसौन्दर्य-
सुभगेषु मुक्तकेषु (?) परिदृश्यते । तस्मात्सहदैयैस्सर्वत्र सर्वमनुसर्तव्यम् ।

एवं मार्गत्रितयलक्षणं दिङ्मात्रमेव प्रदर्शितम् । न पुनस्साकल्येन
सत्कविकौशलप्रकाराणां केनचिदपि स्वरूपमभिधातुं पार्यते । V. J., p. 71.

Similar is the view of Dañdin also. He describes two Mārgas that can clearly be distinguished, for, he says, Rītis are infinite and their differences very subtle. So subtle is the character of one's writing from that of another that it is as difficult to point out their differences as to describe in so many words the difference between various kinds of sweetness, of sugarcane, milk etc. Dañdin says :

अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम् ।
तत्र वैदर्भगौडीयौ वर्ण्येते प्रस्फुटान्तरौ ॥ I. 40.
इति मार्गद्वयं भिन्नं तस्त्वरूपनिरूपणात् ।
तद्देदास्तु न शक्यन्ते वक्तुं प्रतिकविस्थिताः ॥
इक्षुक्षीरगुडादीनां माधुर्यस्यान्तरं महत् ।
तथापि न तदाख्यातुं सरस्वत्यापि शक्यते ॥ I. 101-2.

S'āradātanaya says on Rīti in his Bhāvaprakāsa :

प्रतिवचनं प्रतिपुरुषं तदवान्तरजातितः प्रतिप्रीति ।
आनन्यात् संक्षिप्य प्रोक्ता कविभिश्चतुर्धैव ॥

Ch. I, pp. 11-12, lines 21-24

त एवाक्षरविन्यासास्ता एव पदपङ्क्त्यः ।

पुंसि पुंसि विशेषेण कापि कापि सरस्वती ॥

Ibid., p. 12, lines 1-2.

As explained by Bhoja,

रीढ़ गताविति धातोस्सा व्युत्पन्न्या रीतिरुच्यते । S. K. Ā., II. 17.

Rīti is the characteristic *way* of a writer. The other words used as synonyms are Gati, Mārga, Panthāḥ and Prasthāna. In Tamil and especially while our Rasikas appreciate our musicians, we hear of the particular Panthā, Vali or Naṭai of each artist. All these words mean style. A poet of mark has a style. To posses a distinct style is to be a poet of mark.

सत्यर्थे सत्सु शब्देषु सति चाक्षरडम्बरे ।

शोभते यं विना नोक्तिः स पन्था इति घुष्यते ॥ I. 10.

अन्धास्ते कवयो येषां पन्थाः क्षुण्णः परैभवेत् ।

परेषां तु यदाकान्तः पन्थास्ते कविकुञ्जराः ॥ I. 17.

—Nilakanṭha Dīkṣita, Gaṅgāvatarāṇa Kāvya.

APPENDIX

RĪTI IN THE AGNI PURĀNA

THE *Alaṅkāra* section in the *Agni Purāna* is a hopelessly loose heaping of all sorts of ideas taken from this and that writer and does not deserve to be treated seriously as representing any systematic tradition. Dr. De supposes in his Sanskrit Poetics that it represents a systematic tradition which stands separate from that of the orthodox Kashmirian writers and which is followed by Bhoja. It is not a *Purāna* compiler of such a nature that hints at new paths in special *Sāstras* and surely the compiler who borrows from *Tantravārttika*, *Bhartṛmitra*, *Bharata*, *Daṇḍin* and *Ānanda*, may well borrow from Bhoja, who takes credit for the new *Rasa* theory propounded by him in his *Sṛṅgāraprakāṣa*. The truth therefore is that the *Alaṅkāra* section in the *Agni Purāna* is definitely later than Bhoja, from whom it borrowed not only the *Ahaṅkāra-Abhimāna* idea of *Rasa* expounded in his *Sṛṅgāraprakāṣa* and already referred to in his *Sarasvatikanṭhbharana*, V. 1, but also some *S'abdālaṅkāras* and other ideas.

The *Alaṅkāra* section of the *Purāna* is spread over eleven chapters, (chs. 337 to 347). The first chapter deals with *Kāvya* and of it, the *Purāna* says that *Rasa is the life*. S1. 337/33 places *Rasa* above *Vāgvaidagdhyā* which can be said to be identical with the concept of *Vakrokti* as applying generally to poetic expression as such and as a whole. The

next chapter deals with drama. The third is completely devoted to Rasa and from this third chapter up to S'loka 17 of the sixth chapter, the subject dealt with is Rasa. For, the fourth which speaks of Rītis and Vṛttis, deals with Buddhyārambha-Anubhāvas; the fifth which is called वृत्त्यादौ अङ्गकर्म निरूपणम् deals with S'arīrārambha Anubhāvas, such as the Alaṅkāras of the Ālambanas in the shape of damsels, the glances etc.; and the first part of the sixth again deals with Rasa. The rest of the sixth, and the seventh treat of S'abdā-laṅkāra and are followed by the eighth speaking of Arthā-laṅkāra. Chapter 345 describes Ubhayālaṅkāra, chapter 346, Guṇas and the last chapter (347), Doṣas.

Vṛtti is Ceṣṭā and Pravṛtti is Veṣa or Āhārya. Rīti is Vacana or speech.¹ Says Rājaśekhara, and following him Bhoja also in his S'r. Pra. :

तत्र वेषविन्यासक्रमः प्रवृत्तिः, विलासविन्यासक्रमः वृत्तिः, वचन-विन्यासक्रमः रीतिः । (K. M., p. 9)

Vṛtti is dramatic action as such and one of its varieties is Bhāratī which however, being speech, is the Vācikābhinaya which is examined from the point of view of various Rītis. Āhārya is invariably Nepathy, dress and make-up. No doubt, it forms a part of Vṛtti, even as Rīti forms a part of Vṛtti. We find the graceful dress included in the definition of the *Kaisikivṛtti*—या क्षुश्णनेपथ्य etc. In graceful action, graceful dress also is comprehended. Therefore Vṛtti and Pravṛtti are intimately related, as Shakespeare also says, 'apparel oft proclaims the man.' As the Viṣnudharmottara says, Pravṛttis are वृत्तीनामाश्रयाः² । Āhārya which is dress, is Pravṛtti—Veṣavinyāsa.

¹ See my article on Vṛttis in JOR., Madras, vol. VI, part 4; vol. VII, parts 1 and 2.

² Vide JOR., Madras, vol. VII, part. I, pp. 49-51.

These three, Rīti, Vṛtti and Pravṛtti (speech, action and dress) are all Anubhāvas, and are classed as बुद्ध्यारम्भानुभावाः by Bhoja in chapter XVII of his Sṛṅgāra Prakāsa.¹ S'ingabhūpāla also follows Bhoja and says in his RAS., I, p. 64 :

बुद्ध्यारम्भास्तथा प्रोक्ताः रीतिवृत्तिप्रवृत्तयः ।

Following Bhoja's Sṛ. Pra. the Purāṇa also considers the three, Rīti, Vṛtti and Pravṛtti as Buddhyārambhānubhāva :

बोधाय एष व्यापारः ? सु(स) बुद्ध्यारम्भ इष्यते ।

तस्य भेदाः त्रयः, ते च रीतिवृत्तिप्रवृत्तयः ॥ (339/53, 54.)

The Buddhyārambhās, Rīti, Vṛtti and Pravṛtti, form the subject-matter of the next chapter (ch. 340). In ch. 339, s'ls. 44-45 begins the treatment of Anubhāvas :

मनो-वाग्-बुद्धि-वपुषां स्मृतीच्छाद्वेष्यक्ततः ।

आरम्भ एव विदुषाम् अनुभाव इति स्मृतः ॥²

S'ls. 46-50 describe मन आरम्भानुभावाः, s'ls. 51-53 (first half), द्वादश वागारम्भाः, s'ls. 53 (second half), 54 and ch. 340 describe बुद्ध्यारम्भाः and ch. 341, as is said in its first verse, describes शरीरारम्भाः । These are all Anubhāvas and are called Abhinayas. From the point of view of the four kinds of Abhinaya, these are re-distributed and the study of Anubhāvas closes with sl. 2 of ch. 342, after which some general aspects of Rasa are taken up. Vāgārambha is Vācika ; Mana-ārambha is Sāttvika (Sattva=manas ; अनुपहतं हि मनः सत्त्वमुच्यते says Bhoja in his Sṛ. Pra., ch. XI) ; S'arīrārambha is Āṅgika

¹ pp. 208-236, vol. III, Mad. MS. ; vide also Sāradātanaya who follows Bhoja. Bhā. Pra., pp. 11-12.

² See Bhoja. SKA., V, Sl. 40, p. 477.

and *Pravṛtti* which is one of the three *Buddhyārambhas* is *Āhārya*.¹ What about the other two *Buddhyārambhas*, *Rīti* and *Vṛtti*? *Vṛtti* pertains to all action. Its first variety called *Bhāratī* and the *Buddhyārambha* called *Rīti* are *Vāci-kābhinaya* and are to be taken along with the *Vāgārambhas*, *Ālāpa* etc. According to the traditional meanings, *Ārabhaṭī* will be *Āngikābhinaya*, *Sāttvatī* *Vṛtti* will be *Sāttvikābhinaya* and *Kaisikī* *Vṛtti* will be all *Abhinaya* that is graceful. But to adopt the more correct meanings of these concepts, as explained in my paper on the *Vṛttis* in the JOR., *Sāttvatī* will go with *Sāttvikābhinaya* and *Ārabhaṭī* and *Kaisikī* will go with all *Abhinayas*, forceful and graceful respectively.

Chapter 340 of the *Purāṇa* is called *Rītinirūpaṇa*. Correctly speaking, it must be called बुद्ध्यारम्भनिरूपणम् or रीतिवृत्तिनिरूपणम्; for, in the foregoing chapter, मनारम्भ and वागारम्भ have been dealt with and its succeeding chapter (ch. 341) treats of शरीरारम्भ. As it is, it treats of not only *Rītis* but of *Vṛttis* also. This is the smallest chapter in the whole section and of its eleven verses, the first four are concerned with *Rītis*. Then begins a treatment of *Vṛttis*. S'l. 5 enumerates the four *Vṛttis*; s'l. 6 defines *Bhāratī* and up to the first

¹ स्तम्भादिसात्त्विको वागारम्भो वाचिक आङ्गिकः ।

शरीरारम्भ आहार्यो बुद्ध्यारम्भप्रवृत्तयः ॥ 342/2

This verse does not mean that *Riti*, *Vṛtti* and *Pravṛtti*, which are the three *Buddhyārambhas*, are *Āhārya*. How can speech and action be two varieties of dress? One cannot contend that the *Purāṇa* has a new theory to expound viz., dress means speech and action also. The last part of the verse really means that *Pravṛtti*, which is one of the *Buddhyārambhas*, is the *Āhāryābhinaya* (बुद्ध्यारम्भेषु चिष्ठ, या तृतीया प्रवृत्तिरिति, सा आहार्याभिनयः ।). Even such a clumsy text as the *Agni Purāṇa* cannot mistake *Āhārya* as any thing but dress. See also IHQ, X, no. 4, 1934, pp. 767-779, where I have reconstructed and interpreted many of the passages in this section of the *Purāṇa*.

half of sl. 10, we have the varieties of Bhāratī (भारतीभेदाः) described. Then there are two lines, one giving a short definition of Ārabhaṭī and the other abruptly stopping in the midst of the enumeration of the varieties of Ārabhaṭī. There still remains to be treated the fourth variety of Ārabhaṭī, the whole of the Kaisikī and the Sāttvatī Vṛttis and the whole subject of Pravṛttis. Therefore I think that the text of the chapter as printed in the Ānandāśrama Series, is incomplete.

The whole of the Alāṅkāra Sāstra is included in the Vācikābhinaya section of the Nātya Sāstra which is one fourth of drama, being the Bhāratī Vṛtti. This Bhāratī Vṛtti is studied and analysed into Lakṣaṇas, Guṇas and Alāṅkāras. Closely akin to these is a composite study of the Bhāratī Vṛtti in terms of Rītis or Mārgas, which was attempted at a later time. Still another study of the Bhāratī Vṛtti is what Bharata gives us in chapter XXIV as the twelve 'Mārgas' of the Vācikābhinaya. The expression in the shape of Ālāpa, Vilāpa etc. can itself be examined from the point of view of Lakṣaṇas and Alāṅkāras and of the Rītis of Daṇḍin. There is little difference between the text of a drama and a Kāvya. The Vācikābhinaya portion is often treated as Kāvya. All

एते मार्गस्तु निर्दिशः यथाभावरसान्विताः ।
काव्यवस्तुषु निर्दिशः द्वादशाभिनयात्मकाः ॥
आलापश्च प्रलापश्च
एते मार्गा हि विहेया वाक्याभिनययोजिकाः ॥

N. S. XXIV. 49-57.

Here, if one wants verbal identity in the shape of the word *Mārga*, one can have it, but much value is not attached to this fact that Vilāpa etc. are also called *Mārgas*. Anyway such occurrence of the word *Mārga* in Bharata is to be noted by one interested in the history of the word *Mārga*, as it is applied as a synonym of Rīti.

Kāvya is drama of the Bhāratī Vṛtti. That वागारम्भ and the realm of गिरि सार्गः are identical and that the Rītis as pointed out in a study of a drama's Vācikābhinaya are identical with the Rītis pointed out in a Kāvya will be plain on a persual of Śīṅgabhūpāla's treatment of Rītis in his R.A.S.

The question of what things constitute the differentia of the various Rītis, I have tackled in the main chapter on Rīti above and in the chapter on the 'History of Guṇas' in my work on Bhoja's Śrīṅgāraprakāśa. Also, in the third instalment of my paper on Vṛttis in the J.O.R., VII. 2, I have pointed out some facts which are relevant to this discussion. An analysis of Daṇḍin's Guṇas shows the existence in them of such things as Alānkāra, Samāsa and metaphorical usage. According to Rudraṭa the Rītis are Samāsa Jātis. Vaidarbī is the collocation with no compound while the compounded collocation, according to the number of words compounded, produces the Pāñcālī, the Lātiyā or the Gaudī. Another line of thought shows us the development of Rītis as Anuprāsa Jātis, varieties of Vṛttyanuprāsa. These appear in Bhāmaha, are clearly formulated in Udbhaṭa's K.A.S.S., and are called merely Vṛttis by Ānanda. By the time we reach Mammaṭa, the three Vṛttyanuprāsa Jātis become identical with the three Rītis, viz., Vaidarbī, Pāñcālī and Gaudī. This line of enquiry lights up the early history of Rīti and in Daṇḍin's treatment of it we find all these ideas. For, what is Daṇḍin's Samādhi Guṇa, if it is not metaphorical usage? What is Ojas, if it is not the Samāsa on the basis of which Rudraṭa defines the Rītis? Again, what is the first S'ābda variety of Daṇḍin's Mādhurya except the sweetness born of Anuprāsa, on the basis of which S'ābdālānkāra, three Vṛttis are born and which eventually get identified with the three Rītis? (Daṇḍin, I, 51-58.) As a matter of fact, the subject of Anuprāsa is

dealt with by Daṇḍin only in chapter I as comprehended in his Mādhurya Guṇa of one variety pertaining to S'abda (for, of the other Mādhurya of Agrāmyatā, we have the two subdivisions of S'ābda and Ārtha) and not in the chapter on S'abdālaṅkāra, a fact which has misled Mr. K. S. Ramaswamy Sastri¹ to say that Anuprāsa S'abdālaṅkāra is absent from Daṇḍin. Even Yamaka is touched here by Daṇḍin but is left out for special treatment in the S'abdālaṅkāra section. And what is this S'abda Mādhurya of Daṇḍin, viz. Anuprāsa, except S'abdālaṅkāra? When we come to Vāmana, we have even Rasa coming in as constituting the Guṇa of Kānti of Artha, in the study of Rīti. Therefore it cannot be said simply and naively that some absolute entity called Guna, which is quite different from Alaṅkara etc. defines Rīti in Daṇḍin and that other writers and their definitions of Rītis in other wcrds and other ways differ wholly from Daṇḍin's.

The Agni Purāṇa borrows its definitions of the Rītis from Bhoja, (chapter XVII, on Anubhāvas, in the S'r. Pra.), where Bhoja himself borrows from Rājasekhara. Later than these, Bahurūpa Misra, in his commentary on the Dasarūpaka, (Mad. MS.) reproduces these definitions of the Rītis with the mention of Bhoja's name. The Kāvya Mīmāṃsā says :

1. —यत्—समासवद्, अनुप्रासवद्, योगवृत्तिपरम्परागर्भं जगाद्
सा गौडीया रीतिः । (p. 8.)
2. —यत्—ईषदसमासम्, ईषदनुप्रासम्, उपचारगर्भं च जगाद्
सा पाञ्चाली रीतिः । (p. 9.)
3. —यत्—स्थानानुप्रासवद्, असमासं, योगवृत्तिगर्भं च जगाद्
सा वैर्दर्भी रीतिः । (p. 9.)

¹ See his Sanskrit Introduction to his edition of Udbhaṭa's K.A.S.S. with Tilaka's commentary in the Gaek. series (p. 19).

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To these three, Bhoja adds the fourth Lātiyā which the Purāṇa takes. In the above definitions of the three Rītis, three factors count—Samāsa, Anuprāsa and Yaugika or Aupacārikaprayoga. Of these, Samāsa (of Rudraṭa's Rīti) is the Guṇa of Ojas ; Anuprāsa (of the Vṛttis which are finally identified with the three Rītis) is one of the two kinds of शब्दमाधुर्य of Daṇḍin ; and Upacāra mentioned by Rājasekhara is Daṇḍin's Samādhi, metaphorical expression, personification etc. There is however no trace of Yoga Vṛtti as a part of the lakṣaṇa of Rīti in Daṇḍin. Daṇḍin has also said that Vaidarbī has a kind of Anuprāsa, has something like स्थानानुप्रास, for it is a discriminate employer of such varieties as श्रुत्यनुप्रास, and that it is Gauḍī which loves Anuprāsa as such and Samāsa as such. The Vaidarbī of Daṇḍin also has little or no compound. This Bhoja follows in the Anubhāva-chapter in his S'r. Pra. (chapter XVII) and the Agni Purāṇa borrows from him when it says that

1. Pāñcālī is उपचारयुता, मृद्धी and हस्तविग्रहा,
2. Gauḍīyā is दीर्घविग्रहा and अनवस्थितसन्दर्भा,
3. Vaidarbī is उपचारैर्न वहुभिः युता or उपचारविवर्जिता, नातिकोमलसन्दर्भा and मुक्तविग्रहा, and
4. Lātiyā is अनतिभूयउपचारता, स्फुटसन्दर्भा and नातिविग्रहा (S'ls. 2-4.)¹

¹ In the definition of the Lātiyā, the following line is printed wrongly : परित्यक्ताऽभिभूयोऽपि रूपचारैरुदाहता ।

It must be thus corrected : परित्यक्तातिभूयोभिरुपचारैरुदाहता ।

and it means that the Lātiyā does not have too much of metaphorical expression.

Bhoja's definitions are as follows :

1. यद् अनतिदीर्घसमासम्, अनतिस्फुटवन्धम्, उपचारवृत्तिमत्, पादानुप्रासप्रायं, योगरूढिमद् वचः सा पाञ्चाली ।
2. यद् अतिदीर्घसमासं, परिस्फुटवन्धं, नात्युपचारवृत्तिमत्, पादानुप्रासयोगि, योगरूढिपरम्परागर्भं वचः, सा गौडीया ।
3. यद् असमस्तम्, अतिसुकुमारवन्धम्, अनुपचारवृत्तिमत्, स्थानानुप्रासयोगि, योगवृत्तिमद् वचः, सा वैदर्भीया ।
4. यद् ईषत्समस्तम्, अनतिसुकुमारवन्धं, नात्युपचारवद्, लाटीयानुप्रासयोगि, रूढिमद् वचः, सा लाटीया ।

S'r, Pra. Mad. MS., chapter XVII, vol. III, pp. 212-6.

The word *Vigraha* in the *Agni Purāṇa* stands for *Samāsa* ; for, it is for a *Samasta* word that we give *Vigraha*.

Thus the characteristics which are given in the definitions of *Rītis* in *Rājasekhara*, Bhoja and the *Agni Purāṇa* are not wholly unrelated to *Guṇas* and these *Guṇas* themselves are not certain absolute entities standing apart. The *Upacāra* is *Daṇḍin*'s *Samādhi* and the feature of *Vigraha* or *Samāsa* comes under *Daṇḍin*'s *Ojas*. Therefore it cannot be held that " the *Rītis* in the *Purāṇa* have not been distinguished from one another by the presence or absence of certain poetic excellences (*Guṇas*)."¹

¹ See also my *S'ringāra Prakāśa*, vol. I, pt. I, pp. 198-9.

THE HISTORY OF VRTTI IN KĀVYA

A SURVEY of the concept of Vṛtti in the realm of Nāṭya where it originated was made by me in an article entitled the Vṛttis in the J. O. R, Madras, vols. VI and VII. But like many other concepts, the Vṛtti passed into Kāvya also, experiencing many vicissitudes which form the subject of this chapter. If the concept is studied in relation to Kāvya, *i.e.*, S'ravya Kāvya, in Alaṅkāra Sāstra, this is what we must logically expect: The whole field of S'ravya Kāvya is Bhāratī Vṛtti. Descriptions of love, evening, moonlight, seasons etc., must be Kaisikī and of war etc., Ārabhaṭī. Sāttvatī, if we accept it as the name of action, is as absent from Kāvya as Bhāratī is present. Bhāratī or the text of the whole Kāvya will be modified, according to the situation, by Kaisikī and Ārabhaṭī, producing two main varieties of Bhāratī going by the names Vaidarbī Rīti and Gaudīyā Rīti. The concept of Guṇa must here be related to these. The two and the only two Guṇas necessary here for classification are Mādhurya and Ojas, characterising the two extremes of S'ringāra and Raudra. The Mādhurya Guṇa, the Kaisikī Vṛtti and the Vaidarbī Rīti will go together on the one hand as distinguishing certain Rasas, Itivṛttas and verbal expressions, and similarly the Ojas Guṇa, the Ārabhaṭī Vṛtti and the Gaudī Rīti will go together as characteristics of a different set of poetic conditions. Guṇa will be the nature of the Rasa; Vṛtti, the nature of Vastu or ideas or Itivṛtta; and Rīti, the nature of the expression of

the first and the second in suitable words. This, in brief, must be the simple and strictly logical position of Vṛtti in Kāvya. But, in actual history, its career is not found to be so simple.

In poetics we have many concepts having the name Vṛtti. The only one Vṛtti with which we have nothing to do here is the शब्दवृत्ति, the significatory capacities of words. The other concepts called Vṛtti are three, *viz.*, (1) varieties of alliteration, अनुप्रासजाति (2) varieties of compounded collocation, समासजाति, and (3) the old Vṛttis, Kaisikī etc. of Nāṭya.

Bhāmaha, in K. A. II. S'ls. 5-8, speaks of three kinds of Anuprāsa. He first gives Anuprāsa as the repetition of the same or similar sound—सरूपवर्णविन्यास and illustrates it by an alliteration with the sounds 'न्त' repeated. (S'l. 5.) In S'l. 6, he gives another variety of Anuprāsa as being held by others. It is called ग्राम्यानुप्रास and is illustrated by the liquid alliterations of 'ल'. In S'l. 8, Bhāmaha says that still some others speak of another variety of Anuprāsa called लाटीयानुप्रास which is illustrated by a repetition of syllables. Thus it is clear that Bhāmaha mentions at least three kinds of Anuprāsa, the first nameless, the second ग्राम्यानुप्रास and the third लाटीयानुप्रास. When this is so, we are not able to understand how, to point out the addition made by Udbhaṭa, both his commentators say that Bhāmaha recognised only two kinds of Anuprāsa.

भामहो हि ग्राम्योपनागरिकावृत्तिभेदेन द्विप्रकारमेवानुप्रासं व्याख्यातवान् । Pratīhārendurāja.

भामहो हि द्विविधं रूपकं चानुप्रासं च अवादीत् । Tilaka.

Udbhaṭa gives three kinds of Anuprāsa (I-1 and 3-20), *viz.*, छेकानुप्रास, अनुप्रास, *i.e.*, वृत्त्यनुप्रास and लाटानुप्रास. Of these the

last is the same as mentioned by Bhāmaha ; the first is new and as regards the second, it is partially available in Bhāmaha. The second is given as having three varieties in the K. A. S. S., the varieties being called Vṛttis by Udbhaṭa, from which this second Anuprāsa is named later as Vṛttyanuprāsa. He names the varieties or Vṛttis as Paruṣā, Upanāgarikā and Grāmyā. The last is the same as the Grāmyānuprāsa in Bhāmaha and is illustrated by a similar verse of 'ल—alliteration'. The Upanāgarikā is illustrated by an alliteration with the soft and nasal sound combinations like न्द. This is perhaps the same as the first 'न्त' variety of Bhāmaha. The Paruṣā is newly mentioned by Udbhaṭa as a case of Anuprāsa with S'a, ṣa, repha, ṭa etc., i.e., harsh sounds. Now, the appropriate manipulation of alliterating sounds helps Rasa certainly. The repetition of harsh sounds and the Paruṣā Vṛtti produced by their Anuprāsa, help Vīra, Raudra and Bībhatsa Rasas. The Upanāgarikā, using conjunct consonants with nasals and the Grāmyā also to some extent, help Śringāra. Therefore Pratīhārendurāja explains Vṛtti as the use of such sounds as suit and suggest Rasa.

अतस्तावद् वृत्तयो रसाभिन्यक्त्यनुगुणवर्णव्यवहारात्मिकाः, प्रथम-
मभिधीयन्ते । ताश्च तिसः, परुषोपनागरिकाग्राभ्यत्वमेदात् ।

The first Vṛtti is so called because of its harshness, the second because of its being refined like the city-bred damsel and the third, because it is all soft like an unsophisticated country-bred damsel. The third Vṛtti, Grāmyā, is also called Komalā, signifying the other extreme of the first, viz., Puruṣā.

Ānandavardhana is very well acquainted with these Vṛttis of Udbhaṭa. He considers them to be the result of the Guṇas, Mādhurya etc. in the collocation. (I, pp. 5-6.) In Uddyota

three he again mentions the Vṛttis, Upanāgarikā etc. as being such use of words as will promote the realisation of Rasa. He takes the Vṛtti in a double sense, in the sense of the Vṛttis of Nātya, Kaisikī etc. which are to be considered in Kāvya also and in the sense of Upanāgarikā etc. The former he describes as *ideas* suitable or appropriate to Rasa and the latter as *words* suitable to Rasa (Vide Dhva. Ā. III, p. 182).

रसाद्यनुगुणत्वेन व्यवहारोऽर्थशब्दयोः ।

औचित्यवान् यस्ता एव वृत्तयो द्विविधाः स्थिताः ॥ III. 33.

व्यवहारो हि वृत्तिरित्युच्यते । तत्र रसानुगुण औचित्यवान् वाच्याश्रयो व्यवहारस्ता एताः कैश्चिक्याद्या वृत्तयः । वाचकाश्रयाश्च उपनागरिकाद्याः । वृत्तयो हि रसादितात्पर्येण सन्निवेशिताः कामपि नाट्यस्य काव्यस्य च छायामावहन्ति ।

Later also Ānandavardhana makes the same distinction and mentions the two Vṛttis together.

शब्दतत्त्वाश्रयाः काश्चिद्दर्थतत्त्वयुजोऽपराः ।

वृत्तयोऽपि प्रकाशन्ते ज्ञातेऽस्मिन् काव्यलक्षणे ॥ III. 48.

अस्मिन् व्यङ्ग्यचन्यञ्जकभावविवेचनमये काव्यलक्षणे ज्ञाते सति, याः काश्चित् प्रसिद्धाः उपनागरिकाद्याः शब्दतत्त्वाश्रया वृत्तयो याश्रार्थतत्त्वसंवद्धाः कैश्चिक्यादयः ताः सम्यक् प्रतिपत्तिपदवीमवतरन्ति ।

Thus Ānandavardhana states more clearly that in Kāvyas there are two Vṛttis, the Kaisikī etc. being the same as in Nātya and the Upanāgarikā etc. which latter, from being varieties of Anuprāsa in Udbhaṭa, became रसानुगुणवर्णव्यवहार and thence in Ānandavardhana became more generally रसानुगुणशब्दव्यवहार.

Abhinavagupta also takes Vṛttis as not different essentially from Guṇas. He mentions them as they are given by Udbhaṭa, i.e., as Anuprāsa varieties :

नैव वृत्तिरीतीनां तद् (गुण)व्यतिरिक्तत्वम् सिद्धम् । तथा हि अनुप्रासानामेव दीसमसृणमध्यमर्वणीयोपयोगितया परुषत्वललितत्वमध्यमत्वस्वरूपविवेचनाय वर्गत्रयसंपादनार्थं तिष्ठोऽनुप्रासजातयो वृत्तय इत्युक्ताः । वर्तन्ते ऽनुप्रासमेदा आस्विति + + + परुषानुप्रासः, परुषा दीसा । मस्तुनुप्रासः उपनागरिका, नागरिकया विद्यया उपमितेति कृत्वा । मध्यमं कोमलमपरुषमित्यर्थः । अत एव वैद्यग्ध्यविहीनस्वभावसुकुमारापरुष-ग्राम्यवनितासाद्वश्यादियं वृत्तिग्राम्येति च तृतीयः कोमलानुप्रास इति वृत्तयोऽनुप्रासजातय एव । Locana, pp. 5-6, N.S. edn.

He calls the Paruṣā, Dīptā ; the Upanāgarikā, Maśṛṇā or Lalitā and the Grāmyā, Madhyamā and Komalā. Leaving aside the metaphors in the names, one can see that the Paruṣā suits Vīra, Raudra and Bibhatsa Rasas and can go with the Ārabhaṭī Vṛtti; the Upanāgarikā and Komalā suit Śrīṅgāra and Hāsyā and can go with the Kaisikī Vṛtti. Abhinavagupta says in a later context :

नागरिकया द्वापरमते (द्वापरमिता) अनुप्रासवृत्तिः शृङ्गारादौ विश्राम्यति । परुषेति दीसेषु रौद्रादिषु । कोमलेति हास्यादौ । तथा—‘वृत्तयः काव्यमातृकाः’ इति यदुक्तं मुनिना तत्र रसोचित एव चेष्टाविशेषो वृत्तिः ।

p. 232, III. Locana, N. S. Edn.

Thus Abhinavagupta considers both the Vṛttis as Rasa-ucita-vyavahāra, the one, Kaisikī etc., of Artha or ideas and the other, Upanāgarikā etc., of Śabda, words or letters. Therefore in Kāvya we will not have a classification of शब्दवृत्ति

and अर्थवृत्ति among Kaisikyādivṛttis themselves. Bhāratī will not be a शब्दवृत्ति. It also becomes an Artha Vyavahāra or Artha Vṛtti. All the four are Artha Vṛttis and as distinguished from them, the S'abda Vṛttis are the three, Upanāgarikā etc.

If S'abda and Artha are thus distributed between Upanāgarikā etc. on the one hand and Kaisikī etc. on the other, what shall Rīti stand for? Ānandavardhana does separately mention Rīti along with the Vṛttis Upanāgarikā etc. in both the contexts noted above, in Uddyotas one and three. In Uddyota one, he, as interpreted by Abhinavagupta (Vide pp. 5-6), holds Rītis also as dependent on Guṇas like the Vṛttis, Upanāgarikā etc. But strictly speaking there is no room for Rīti in either Ānandavardhana's scheme or Abhinavagupta's. For, Rīti can be रसोच्चितशब्दव्यवहार—such use of words as are appropriate to Rasa but that place has been given to the Vṛttis, Upanāgarikā etc. which have come to mean not exactly varieties of Anuprāsa but use of words suitable to Rasa. Therefore it is no wonder that we soon see in Mammata the equation of the three Rītis, Vaidarbī, Gaudī and Pāñcālī with the three Vṛttis Upanāgarikā, Paruṣā and Komalā. Mammaṭa says that Anuprāsa is firstly of two kinds, Cheka and Vṛtti Anuprāsa and that the latter is the arrangement of letters suitable to Rasa.

वृत्तिनियतवर्णगतो रसविषयो व्यापारः । K. Pra. IX.

This Vṛtti is of three kinds, Upanāgarikā which is the use of letters suggestive of Mādhurya, Paruṣā which is the disposition of letters suggestive of Ojas, and Komalā which is the use of other letters. Finally Mammaṭa says that it is these three Vṛttis that are respectively called the Vaidarbī Rīti, the Gaudīya Rīti and the Pāñcālī Rīti according to some.

माधुर्यव्यञ्जकैर्वर्णैरुपनागरिकेष्यते ।

ओजःप्रकाशकैस्तैस्तु परुषा—कोमला परैः ॥

केषाच्चिदेता वैदर्भीप्रसुखा रीतयो मताः । IX. 3-4.

एतास्तिस्त्रो वृत्तयो वामनादीनां मते वैदर्भी गौडीया पाञ्चाल्यास्त्या
रीतय उच्यन्ते । K. Pra. IX.¹

एतेन रीतयो वृत्त्यात्मका इत्यर्थः । Māṇikyacandra.

Hemacandra quotes and completely follows Mammaṭa. K. A. p. 204. He however does not treat of these three Vṛttis, which are the same as the three Rītis, in the S'abdālaṅkāra section, but, with a slight improvement treats of them in the Guṇa section. Therefore he does not consider these three Vṛttis as Anuprāsa Jātis but merely as three kinds of Varna Saṅghaṭanā.

Jagannātha goes even a step further. After elaborately examining the letters suggestive of or suitable to the various Rasas, he describes the Racanā suggestive of Mādhurya. Here he actually makes Vṛtti another name for Rīti and speaks of ‘Vaidarbī Vṛtti’.

एभिर्विशेषविषयैः सामान्यैरपि च दूषणै रहिता ।

माधुर्यभारभङ्गुरसुन्दरपद्वर्णविन्यासा ॥

व्युत्पत्तिसुद्धिरन्ती निर्मातुर्या प्रसादयुता ।

तां विवृधा वैदर्भी वदन्ति वृत्तिं गृहीतपरिपाकाम् ॥

अस्याश्च रीतेनिर्माणे कविना नितरामवहितेन भाव्यम् ।

R. G. p. 73.

¹ See above ch. on Rīti, pp. 146-7.

In the history of this Vṛtti in Poetics, Bhoja occupies a noteworthy place. For he says that some have given this Vṛtti as of twelve kinds though mainly they are of three kinds, distinguished by three Guṇas, viz., सौकुमार्यम्, प्रौढिः and मध्यमत्वम्. Bhoja does not call these by the old names. Upanāgarikā etc. He applies those names to varieties of Śrutyānuprāsa, (Vide p. 196. S. K. Ā. II). He gives new varieties of this Vṛtti-Anuprāsa of old.

काव्यव्यापी स सन्दर्भे वृत्तिरित्यभिधीयते ।
 सौकुमार्यमथ प्रौढिमध्यमत्वं च तद्दुणाः ॥
 गम्भीरैजस्त्विनी प्रौढा मधुरा निष्टुरा शुद्धा ।
 कठोरा कोमला मिश्रा परुषा ललितामिता ॥
 इति द्वादशधा भिन्ना कविभिः परिपृच्छते ।
 कारणं पुनरुत्पत्तेस्त एवासां विजानते ॥

S. K. Ā. II. S'ls. 84-86.

We see here that, though Bhoja does not use here the names Upanāgarikā, Nāgarikā and Grāmyā, he uses still the names Lalitā, Paruṣā and Komalā and to these three adds nine more. After illustrating these he refutes them all. He opines that such Vṛttis are unnecessary since they are not separate from either the Guṇas or the Vṛttis, Kaisikī etc.

इति द्वादशधा वृत्तिः कैश्चिद्या कथितेह सा ।
 न गुणेभ्यो न वृत्तिभ्यः पृथक्वेनावभासते ॥

S. K. Ā. II. 87..

समतासौकुमार्यादिगुणेषु भारतीप्रभृतिषु वृत्तिषु यथायथमन्तर्भा-
 वोऽवगन्तव्यः । Ratnesvara.

Having cast away this Vṛtti (*i.e.*, the old Anuprāsa Jātis increased into twelve), Bhoja holds another set of twelve Anuprāsa Jātis as being called Vṛtti or Vṛttyanuprāsa. They are named on a geographical basis. They are not heard of elsewhere and have little reality or propriety as regards their names. The names of these twelve Vṛttis are कर्णाटी, कौन्तली, कौड़ी, कौड़णी, बाणवासिका, द्राविडी, माथुरी, मात्सी, मागधी, ताम्र-लिसिका, औण्डी and पौण्डी. We don't know why Bhoja satisfied himself with twelve provinces, while, ancient India is traditionally described as having comprised fifty-six provinces.

Fortunately these Vṛttis disappear in later literature. Even the old Vṛttis Upanāgarikā etc. pass into obscurity and Hemacandra is perhaps the last to mention them. Later writers completely forget the names Upanāgarikā etc. as Vṛttis standing for such use of words as are suggestive of Rasa. They keep the concept of the four ancient Vṛttis derived from Nātya, Kaisikī etc. and hold them, as Ānandavardhana did, as the name of the development or delineation of such ideas, Artha, as are in consonance with Rasa. They are held as रसोचित-अर्थसन्दर्भ. Side by side with them are held the Rītis for रसोचितशब्दसन्दर्भ. Certain writers are satisfied with four Vṛttis and four Rītis, while others increase their number. Bhoja has raised the number of both to six and has held both as two S'abdālāñkāras. He adds मध्यमकैशिकी and मध्यमारभटी to the four old Vṛttis of Artha Sandarbhā and Āvantikā and Māgadhi to the four Rītis, Vaidarbī, Gaudī, Pāñcālī and Lātiyā. (Vide S. K. Ā. II, pp. 133-139.) Among the six Vṛttis, it happens as we expect that Bhāratī and Sāttvatī have not got the meaning they have in Nātya. They are respectively put between the softness and sweetness of the Kaisikī and the force and blaze of the Ārabhaṭī. Bhāratī is Komalā and Praudhā and Sāttvatī is the same with more Praudhī. In

Vidyānātha we find that Bhāratī leans to Kaisikī as ईषन्मुद्र्यर्थ and Sāttvatī to the Ārabhaṭī as ईषत्प्रौढार्थ.¹ Vidyānātha also assigns these four to the Rasas thus: Śṛṅgāra and Karuṇa—Kaisikī; Raudra and Bibhatsa—Ārabhaṭī; Hāsya, Sānta and Adbhuta—Bhāratī and Vīra and Bhayānaka—Sāttvatī. Vidyānātha accepts Bhoja's two additional Vṛttis also and considers them as the Vṛttis of all Rasas. (Vide pp. 43-45. Prat. Yas. Bhūṣ. Bālamanoramā edn.).

The Kaisikī Vṛtti goes with the Vaidarbī Rīti; the Ārabhaṭī with the Gaudī; the former pair is characterised by sweetness and delicacy while the latter, by force and energy. Murāri thus couples the Kaisikī Vṛtti and the Vaidarbī Rīti :

बिग्रीतीं कैशिकीं वृत्तिं सौरभोद्धारिणीं गिरः ।

दूराध्वानोऽपि कवयः यस्य रीतिमुपासते ॥ A. R. VII, 101.

Coming to the last concept of Vṛtti in poetics, viz., Vṛtti as meaning varieties of compounded collocation—this appears in Bāṇa and Rudraṭa. Bāṇa mentions the Padavṛtti in which the Padas are uncompounded, Asamasta. असमस्तपदवृत्तिमिव अद्वन्द्वाम् । p. 250, the Kādambarī, N. S. edn. Rudraṭa says—

नाम्रां वृत्तिर्देवा भवति समासासमासभेदेन ।

वृत्तेः समासवत्यास्तत्र स्यु रीतयस्तिस्तः ॥ etc. K. A. II, 3-6.

Collocation of words are of two kinds or Vṛttis, uncompounded and compounded, असमासा वृत्तिः and समासवती वृत्तिः. The former is of only one kind and is called the Vaidarbī Rīti.

वृत्तेरसमासाया वैदर्भीं रीतिरेकैव । II. 6.

¹ Such change in their import could not be avoided ; for these two cannot come into Kāvya with as much ease and propriety as Kaisikī and Ārabhaṭī.

The समासवत्ती वृत्तिः or the collocation with compounds is of three kinds. If the compounds are as long as possible, then it is called the Gaudīyā Rīti. If there are compounds only of two or three words, the resulting Rīti is Pāñcālī which comes nearest to the Vaidarbī. When the compounds are of five or seven words, the Rīti resulting from them is Lāṭīyā. We hear of the study of compounded or uncompounded collocation as suggestive of Rasa under various circumstances, under the name Saṅghaṭanā in the third Uddyota of Dhv. Ā. But there we do not hear of the varieties compounded or uncompounded collocationas being called Vṛtti or as directly producing the four Rītis. Above, in the preceding section, we saw how a concept of Vṛtti, developing from Anuprāsa, soon called itself Rīti. Here we are given a relation of the Rītis to the fact of a collocation having compound words or uncompounded words. This fact lights up the history of the Rīti before Daṇḍin and Bhāmaha. As we find it in Daṇḍin, we see that Anuprāsa, Samāsa, Mādhurya, Pāruṣya, Komalya or some Guṇas corresponding to these two last Guṇas enter into the differentia of the Rītis.

Rudraṭa knew also the Vṛttis which are Anuprāsa Jātis. He gives, not three, but five kinds of them.

मधुरा प्रौढा परुषा ललिता भद्रेति वृत्तयः पञ्च ।

वर्णानां नानात्वाद् अस्येति यथार्थनामफलाः ॥ II. 19.

Namisādhu, while commenting on this, mentions one Hari as having held these Vṛttis to be eight in number.

तथा ह्यै हरिणा उक्ताः—

महुरं फरुसं कोमलमोजस्मिंस निट्टुरं च ललियं च ।

गंभीरं सामण्णं च अद्भुतिं उनायच्चा ॥

The three Vṛttis added by Hari are ओजस्विनी, निष्ठुरा and गम्भीरा and perhaps from Rudraṭa and Hari it is that Bhoja makes a set of twelve Vṛttis which we noted above. Who this Hari is, is not known. He does not seem to be an Ālaṅkārika. This verse is from a Prākṛt poem of Hari in the introductory portion of which, as many other writers do, Hari speaks of some topics of Ālaṅkāra. These Vṛttis, Rudraṭa says, as Ānandavardhana also later says, are to be used, not with a vengeance but with discrimination, taken and often cast away with an eye on the Āucity of Rasa.

एताः प्रयत्नादधिगम्य सम्यगौचित्यमालोच्य तथार्थसंस्थम् ।

मिश्राः कवीन्द्रैरघनाल्पदीर्घाः कार्या मुहुश्वैव गृहीतमुक्ताः ॥

Rudraṭa, K. A. II, 32.

Thus the four Vṛttis of Nātya live in Kāvya as रसोचितार्थ-सन्दर्भ and as such stand in close relation to the Gunas. They are on a par with Rītis which are रसोचितशब्दसन्दर्भ or in an earlier stage, with what has been characterised as S'abda Vṛtti, Upanāgarikā etc. Of the four Vṛttis, the Kaisikī and Ārabhaṭī have had the least or no change at all in Kāvya. As can be expected, Bhāratī and Sāttvatī, when they came into Kāvya had to cast off their old meanings of Speech and Action of subtle Bhāvas of the mind. Even the S'abda Vṛtti, Bhāratī, became an Artha Vṛtti leaning towards the Kaisikī as having less Saukumārya. Sāttvatī, as having less Praudhi, was made to mean a weak variety of Ārabhaṭī.

THE HISTORY OF AUCITYA IN SANSKRIT POETICS

ONE of the noteworthy points in the Sanskrit systems of literary criticism is that, in an inquiry into a comprehensive philosophy of the literary art, they do not separate poetry and drama, nor prose and verse. Bharata, in his *Nātya Sāstra*, has defined Drama as Imitation of the three worlds or representation of the actions of men of various nature: त्रैलोक्यानुकृतिः or धीरोदात्ताद्यवस्थानुकृतिः (N. S. I, 107, 113, 120 etc. Vide also *Dasarūpaka* I, 7). Consequently Bharata has perfected a system of ideas of 'Loka Dharmī', which term means 'the ways of the world' or to put it short 'Nature', and stands to denote the realistic elements in Bharata's Stage.¹ In the concept of *Prakṛti*, Bharata studies the various kinds of men, minds, and natures found in the worlds. In the concept of *Pravṛtti* he has studied the provincial, racial, and national characteristics in dressing and other activities. He has elaborately dealt with Āhārya-abhinaya, dress and make-up, which, he says, must be appropriate to the *Rasa* and *Bhāva*.

एतद्विभूषणं नार्या आकेशादानखादपि ।

यथाभावरसावस्थं विज्ञायैवं प्रयोजयेत् ॥ N. S. XXIII, 42.

¹ See my article on *Loka Dharmi* (Realism) and *Nātya Dharmi* (Conventions and Idealism) of Bharata's Stage in the JOR, Madras, Vol. VII.

He has devoted separate sections to a consideration of the most proper way of correct speaking in the drama according to the emotions (XIX, पाठ्यगुणाः), of the Svaras suitable for each mood and of the musical tunes, Jātyamsakas, appropriate to the varying Rasa and Bhāva (XXIX, 1-4). These remarks apply to the artists of the stage and theatre, the actors, the conductor and others. Regarding the work of the poet-dramatist, Bharata has analysed the text of the drama and has pointed out how the verbal qualities of sweetness, harshness etc., and the flights of fancies expressed in the form of figures of speech have to be appropriate to that Bhāva or Rasa which is portrayed (XVII, 108-123). Thus at the end of the treatment of each topic, Bharata has an important section called 'Rasa-prayoga', where he points out what suits what.

So much so that Bharata observes that, in judging drama, the ground of reference for success of the art is the world. He emphasises that one has to know the infinite variety of human nature—Prakṛti and Sīla, on which is Nāṭya or drama based.

नानाशीलाः प्रकृतयः शीले नाट्यं प्रतिष्ठितम् ।

The 'Pramāṇa' of Nāṭya is finally only the world. A theorist can give a few indications and the rest can be learnt only from the world.

लोकसिद्धं भवेत् सिद्धं नाट्यं लोकस्वभावजम् ।
तस्मान्नाश्चप्रयोगे तु प्रमाणं लोक इष्यते ॥

यानि शास्त्राणि ये धर्माः यानि शिल्पानि याः क्रियाः ।
लोकधर्मप्रवृत्तानि तानि नाट्यं प्रकीर्तिम् ॥

न हि शब्दं हि लोकस्य स्थावरस्य चरस्य च ।

शास्त्रेण निर्णयं कर्तुं भावचेष्टाविधिं प्रति ॥

नानाशीलाः प्रकृतयः शीले नाटयं प्रतिष्ठितम् ।

तस्माल्लोकः प्रमाणं हि कर्तव्यं नाथ्ययोक्तुमिः ॥

N. S', XXVI, 113-119.

नोक्तानि च मया यानि लोकग्राहानि तान्यपि ।

N. S', XXIV, 214.

(end of the chapter on dress and make-up). Nature or the three worlds or Prakṛti or Sīla—all these can finally be referred to by the single word Rasa which is the 'Soul' of poetry. Drama is the representation of moods, Bhāva-anukīrtana, as Bharata puts it. Out of these moods flow everything—the actions, the character, the dress, the nature of one's speech etc. Thus to this factor, which is at the root of all these things, viz., Rasa, have these things again to be referred for finding out whether in representing them, there is propriety or appropriateness. Things cannot be estimated by themselves separately and labelled as good or bad, appealing or otherwise. That is, Guṇatva and Doṣatva do not inherently pertain to anything eternally but anything, according to the situation where it occurs, is either suitable or not; and in this suitability or otherwise lies Guṇatva or Doṣatva. What Bharata says of ornaments and decoration in the make-up of the characters is true of all other parts of the art of representation by the poet and the production of the drama on the stage by the actors. Bharata lays down that if a thing does not agree or is not proper in a certain place with reference to Rasa, it is the greatest literary flaw. Improper placing, like placing a necklace at the foot and an anklet round the neck, can only produce laughter.

अदेशजो हि वेषस्तु न शोभां जनयिष्यति ।

मेखलोरसि बन्धे च हास्यायैवोपजायते ॥ N. S., XXIII, 69.

It is a serious breach of propriety for a writer to describe a forlorn lady suffering from separation from her lord (*i.e.*, one in Pravāsa Vipralambha) as having her body fully decked with jewels. In the realm of artistic expression the same rule holds good. A poet commits the greatest crime against Rasa if he introduces a cartload of ornaments of a verbal character in places where Rasa has to be effectively portrayed and where the absence of any figure is itself the perfection of art. The proper placing of things in such a manner as to suit Rasa and the avoiding of things not suitable form the essence of artistic expression. This is propriety, Aucitya. An anklet adds no beauty as an ornament but an anklet as an ornament for the ankle is helpful to beautify one. We can thus see how this doctrine of appropriateness, propriety and adaptation—all comprehended in the one word Aucitya, is directly derivable from Bharata. Just put by the side of the verse of Bharata above-quoted, the verse illustrative of the theory of Aucitya given by Kṣemendra in his Aucityavīcāracarcā, in which work the doctrine of Aucitya had the complete elaboration into a system of criticism, and see :

अदेशजो हि वेषस्तु न शोभां जनयिष्यति ।

मेखलोरसि बन्धे च हास्यायैवोपजायते ॥ Bharata, XXIII, 69.

कण्ठे मेखलया, नितम्बफलके तारेण हरेण वा

पाणौ नूपुरबन्धनेन, चरणे केयूरपाशेन वा ।

शौर्येण प्रणते, रिपौ करुणया, नायान्ति के हास्यताम्

औचित्येन विना रुचि प्रतनुते नालंकृतिनो गुणाः ॥

Kṣemendra's Au. V.C.

Thus the first work in the history of Sanskrit Poetics contains *implicitly* as much of this theory of Aucitya of the Sanskrit Alānkāra Sāstra, as of the other theory of poetry, Rasa, explicitly, even though emphasis on both these—Aucitya and Rasa—was again systematically laid only as late as the ninth, tenth and eleventh centuries.

Aucitya is harmony and in one aspect it is proportion between the whole and the parts, between chief and the subsidiary, between the *Angin* and the *Angas*. This perfection is all the morals and beauty in art. At the final stage of its formulation as a theory explaining the secret of poetic appeal, Aucitya is stated to be the 'Jīvita', life-breath, of poetry. This Aucitya, which is proportion and harmony on one side and appropriateness and adaptation on the other, cannot be understood by itself but presupposes that to which all other things are harmonious and appropriate. Surely there has to be harmony and appropriateness in every part and between one part and another; but everything as a whole has to be pronounced proper and appropriate or otherwise by a reference to what constitutes the 'Soul'—Ātman of poetry *viz.*, Rasa. Thus Bharata speaks of the Rasa-prayoga of *Pravṛtti*, *Vṛtti*, *Guṇa*, Alānkāra, Āhāryābhinaya, Pāṭhyaguṇa, Svara and Jātyamsa. In later terminology, this Rasaprayoga is Rasa-aucitya. But Aucitya is only implicitly contained in Bharata. It was only rather late that Poetics got itself again wedded and identified with Bharata's Dramaturgy and took its stand scientifically on the two pedestals of Rasa and Aucitya, which it had forgotten for a time, as we shall now see in the following account of the history of the concept of Aucitya after Bharata.

The next glimpse we have of Aucitya is in Māgha, who, in his poem, has made some side-remarks which shoot their rays into the darkness of the early

history of Poetics. In canto ii of Māgha's S'isupālavadha, we have a verse on the policy best suited for the king, which, through comparison, drags in the topic of Guṇas in Kāvyas or dramas.

तेजः क्षमा वा नैकान्तं कालज्ञस्य महीपते: ।

नैकमोजः प्रसादो वा रसभावविदः कवे: ॥ S. V. II, 83.

The king has to achieve his purpose with an eye on expediency. Time and circumstance are the pre-eminently deciding factors of his policy. There is no inherent good in either power or forbearance and peace by themselves but all goodness of a policy consists in its effectiveness, in using that which is suited to the time. Prowess is waste and will even ruin the cause where it is needlessly flaunted. Forbearance cannot help the king when he has to succeed by putting up a thick fight. Thus, adaptation is the only policy good for the king. The case is similar to that of a poet with whom the main concern is Rasa and Bhāva and an understanding of their subtle nature. In portraying his characters and their actions and in describing them, it will not do if the poet sticks to one quality throughout, say Prasāda or Ojas. When the Vīra, Adbhuta and Raudra Rasas appear, he has to adopt the Guṇa Ojas to suit the vigour, energy and blaze (Dipti) of those Rasas and when the key of emotion is lowered and quiet emotinal effects have to be produced, the requisite quality for the poet is Prasāda. Thus, not Guṇas by themselves, but that Guṇa which is proper and appropriate—Ucita—is helpful to Rasa. This is Guṇa-aucitya. Aucitya is here Adaptation. Māgha, as a poet, had this clear insight into Bharata's ideas of Rasa and Guṇas appropriate to each Rasa. Bhoja considers such appropriateness in expression between the emotion and the stylistic quality as a Prabandha-guṇa,

i.e., one of the good features of good poetry. He calls it 'रसानुरूपसन्दर्भत्वम्'. He means the same thing as what Māgha says in the above-given verse, which also Bhoja quotes.

रसानुरूपसन्दर्भत्वमित्यनेन रतिप्रकर्षे कोमलः, उत्साहप्रकर्षे प्रौढः,
 क्रोधप्रकर्षे कठोरः, शोकप्रकर्षे मृदुः, विस्मयप्रकर्षे तु स्फुटशब्दसन्दर्भो
 विरचनीय इति उपदिशन् 'नैकमोजः प्रसादो वा रसभावविदः कवेः'
 (Māgha, S'. V. II, 83.) इति ख्यापयति । S'ringāra Prakāsa,
 Madras MS. Vol. II, p. 432.

In the above-given verse of Māgha we have an early 'Sirodaya' of the doctrine of Guṇas as the Dharmas of Rasa, the Soul of Kāvya, which is one of the special contributions of Ānandavardhana. In later terminology, Māgha is here speaking of वर्णसंघटना-औचित्य, appropriateness of letters and collocation, or simply गुणौचित्य.

It is again in respect of Guṇas that we have a faint glimpse of the idea of Aucitya implied in certain parts of the treatises of Bhāmaha and Daṇḍin. Māgha says that Guṇas must change and be appropriate to the Rasa and the Bhāva of the situation. Ojas or Prasāda wrongly placed is a literary flaw, directly hindering Rasa. Thus the breach of Aucitya gives rise to flaws. In one way, the greatest Guṇa or excellence of poetry is only Aucitya and it comprehends all other Guṇas; and the greatest Doṣa or flaw comprehending other flaws is Anaucitya.¹ Thus when

¹ (a) Sarves'vara, in his Sāhityasāra, (p. 20, Madras MS.) gives seven Vākyārtha doṣas, and among these *Aucitya bhaṅga* is considered as the first.

(b) Cf. also Municandra's commentary on Dharmabindu (Āgamodaya Samiti series, p. 11 a) :

औचित्यमेकमेत्र गुणानां राशिरेकतः ।
 विषायते गुणग्रामः औचित्यपरिवर्जितः ॥

the Rīti is not suited to the Rasa, we can say that there is Rīti-anaucitya and a Doṣa called Arītimat. But the Gauḍī Rīti which may not suit Sṛṅgāra cannot be condemned altogether as eternally unsuited to all poetry. The Gauḍī Rīti can effectively suggest Vīra, Adbhuta, and Raudra Rasas and in the cases of these three, the Vaidarbī suited to Sṛṅgāra may be 'anucita'. There may be harsh sounds and heavy, long and swollen utterances in a highly worked-up emotion of the kind of Raudra; the harsh sounds which suggest the Rasa in this case must be avoided by the poet in Sṛṅgāra Rasa which is suggested by sweet assonances and delicate sound effects. Therefore it is that the Doṣas, given as such in separate sections by Bhāma-ha and Daṇḍin, are, to use a word which came into currency only after Ānandavardhana, Anitya. That is, in certain circumstances Doṣas cease to be so; there are no fixed Guṇas or Doṣas; what is Guṇa in one case is Doṣa in another and vice versa.

In chapter I, Bhāma-ha deals with certain Doṣas in the last section beginning with sl. 37. After defining and illustrating them he says that these flaws cease to be so sometimes and really give beauty to expression.

सन्निवेशविशेषात् दुरुक्तमपि शोभते ।
 नीलं पलाशमाबद्धमन्तराले श्रजामिव ॥
 किञ्चिदाश्रयसौन्दर्याद् धत्ते शोभामसाध्वपि ।
 कान्ताविलोचनन्यस्तं मलीमसमिवाञ्जनम् ॥

अनयान्यदपि ज्ञेयं दिशा युक्तमसाध्वपि ।

यथा तद्वद्वसाधीयः साधीयश्च प्रयोजयेत् ॥

The principle behind these observations is Aucitya, adaptation. Again, in chapter IV, Bhāmaha speaks of such flaws in poetry as Lokavirodha. The flaw of Lokavirodha, which is going against nature, is nothing but the non-observance of the Aucitya of Prakṛti etc. Here, he also points out that redundancy, Punarukti, which is generally a flaw in expression, turns out to be an effective way of expression in fear, sorrow, jealousy, joy and wonder.

भयशोकाभ्यसूयासु हर्षविस्मययोरपि ।

यथाह गच्छ गच्छेति पुनरुक्तं न तत् विदुः ॥ IV, 14.

There is also the saying 'प्रिये नास्ति पुनरुक्तम् ।'

It is in the same section on Doṣas that the principle of Aucitya is implied in Dāṇḍin's work also. Dāṇḍin treats of Doṣas in the fourth chapter of his work. Each and every Doṣa is given with a qualification that in certain circumstances it ceases to be Doṣa and turns out to be a Guṇa. Thus Apārtha, the first flaw, is generally a Doṣa but it is the most proper means of successfully portraying a madman's raving, a child's sweet prattle or the speech of a sick man.

समुदायार्थशून्यं यत् तदपार्थमितीष्यते ।

उन्मत्तमत्तवालानामुक्तेरन्यत्र दुष्यति ॥ IV. 5.

इदमस्वस्थचित्तानामभिधानमनिन्दितम् । IV. 7.

Speaking of the flaw of Viruddhārtha or Vyārtha, Dāṇḍin says that there is such a state of mind also in which even contradictory speech is the natural mode of expression and hence, in those places, the flaw becomes an excellence.

अस्ति काचिदवस्था सा साभिषङ्गस्य चेतसः ।
यस्यां भवेदभिमता विरुद्धार्थापि भारती ॥ IV. 10.

Punarukta, as has been pointed out by Bhāmaha also, is no flaw but is an effective way of expressing compassion or any stress of emotion which needs repetition. Samsaya or the use of doubtful or ambiguous words may generally be a flaw but when such words are wilfully used, as is often needed in the world, they are perfect Guṇas. Thus Daṇḍin shows exceptions—Vyabhicāra—to all the Doṣas. He is fully aware, that in the realm of poetry, a certain thing is not Doṣa by its very nature but that it is so because of circumstance, a change of which makes it a Guṇa. He thus finally concludes :

विरोधस्सकलोऽप्येष कदाचित्कविकौशलात् ।
उत्कम्य दोषगणनां गुणवीर्थो विगाहते ॥ IV. 5-7.

Bhoja developed the same idea by constituting under the head 'Guṇa' a peculiar class of Guṇas called the Vaisesika Guṇas. These are the flaws above noticed which Bhāmaha and Daṇḍin considered as excellences sometimes. (Vide the Sarasvatikāṇṭhabharaṇa, chapter I. S'ls. 89-156, pp. 78-119).¹ Bhoja calls them also Doṣaguṇas. As a matter of fact, all Guṇas and Doṣas are 'Vaisesika'. 'It all depends', says the discerning critic in literature as one says in this complex world. The fact of Doṣas becoming Guṇas recorded by Bhāmaha and Daṇḍin means, if it means or implies anything, the doctrine of Aucitya as the only ruling principle holding good in the realm of poetry for ever. It is because of this that, in Poetics, Doṣas are called Anitya. It is only a clearer

¹ I have spoken of these at length in the chapter on the History of Guṇas in my book on the Śringāra Prakāśa.

statement of what Dāṇḍin has said in the Doṣa-section that we have in Ānandavardhana and Abhinavagupta, who say :

श्रुतिदुष्टादयो दोषा अनित्या ये च सूचिताः ।
ध्वन्यात्मन्येव शृङ्गारे ते हेया इत्युदीरिताः ॥

Dhva. Ā. II, 12.

नापि गुणेभ्यो व्यतिरिक्तं दोषत्वम् । बीमत्सहास्यरौद्रादौ त्वेषां
(श्रुतिदुष्टादीनां) अस्माभिरुपगमात्, शृङ्गारादौ च वर्जनाद् अनित्यत्वं
समर्थितमेवेति भावः । Locana.

The principle by virtue of which 'harsh sounds'—S'ruti-duṣṭa—which form a Doṣa to be avoided in Śrīṅgāra become themselves a Guṇa highly suggestive of Raudra etc., is Adaptation or Aucitya. (Vide also Dhva. Ā. III, 3-4).

In the first half of the 8th century, King Yasovarman of Kanauj, patron of Bhavabhūti, wrote his drama Rāmābhuyada, whose prologue has some interest to the student of the history of bhyudaya.

Yasovarman, author of the drama Rāmābhuyada, whose prologue has some interest to the student of the history of Poetics for a verse in it on certain concepts connected with theoretical literary criticism. That veritable mine of quotations, the stupendous Śrīṅgāra Prakāśa of king Bhoja, quotes that verse. Bhoja considers a number of Alānkāras of Prabandha, i.e., good features of a poem or a drama as a whole. One of these Prabandhālānkāras is given by him as 'excellence of build'—सन्निवेश प्राकास्त्यम्—which means, according to him, that the minor 'descriptions' in a Mahākāvya must be so set in the framework of the story that they do not appear irrelevant or overdone. This is Aucitya in its aspect of proportion, harmony and strict artistic relevancy of all details from the point of view of Rasa. Bhoja means that this applies to drama also as his quotation from Yasovarman shows.

तेष्वेव नगरार्णववर्णनादीनां सन्निवेशप्राशस्त्यम् अलङ्कार इति ।

तदुक्तं—

ओचित्यं वचसां प्रकृत्यनुगतं, सर्वत्र पात्रोचिता
पुष्टिः स्वावसरे रसस्य च, कथामार्गे न चातिकमः ।
शुद्धिः प्रस्तुतसंविधानकविधौ, प्रौढिश्च शब्दार्थयोः
विद्वद्धिः परिभाव्यतामवहितैः, एतावदेवास्तु नः ॥¹

S'ṭ. Pra. Mad. MS. Vol. II, p. 411.

This is the earliest instance so far known of the occurrence of the word Aucitya. Yasovarman here refers to a number of good features which a good drama should have. First among them are Aucitya of expression, *i.e.*, speech written according to the nature and level or rank of the characters and Aucitya

¹ That this is a verse in Yasovarman's Rāmābhyudaya is known from the Locana on the Dhva. Ā. III, p. 148. Ānandavardhana quotes from the second line of the above verse, the bit 'कथामार्गे न चातिकमः'. Explaining the phrase यदुक्तं which introduces this quotation, Abhinavagupta says: 'यदुक्तमिति । रामाभ्युदये यशोवर्मणा ।' There should be a full-stop in the text here and the words स्थितिमिति यथा शस्यां in the Locana do not form any quotation, as the N. S. edn. suggests by clubbing them together with यशोवर्मणा and by giving them with quotation marks. The correct text should be स्थितिमिति, कथाशश्याम् । स्थितिमिति is a Pratika and refers to the word Sthiti in Ānandavardhana's Vṛtti 'इतिश्वत्वशायातां कथविद्वद्वासाननुगुणां स्थितिं ल्यक्त्वा इति' etc. This word Sthiti is interpreted by Abhinavagupta as the course of the story 'कथाशश्या'.

That it is a verse from the prologue can easily be known; for such verses can figure nowhere else. Mark the similarity of this verse to the verse 'यद्वदाव्ययनं इति' in the prologue to the Mālatīmādhava of Bhavabhūti who wrote in Yasovarman's court. Also note in the III line the Guṇa mentioned by Yasovarman 'प्रौढिश्च शब्दार्थयोः' which Bhavabhūti also mentions. 'यत्प्रौढिश्वत्वमुदारता च वचसाम्'. This seems to have developed into the Praudhi forming the Arthaguṇa Ojas in Vāmana, III. ii. 2.

of Rasa, *i.e.*, delineation of characters in their proper moods with an eye to developing the Rasa in the proper place. These to comprise the external and internal Aucitya or Aucitya of expression and Aucitya of the content, *i.e.*, the Rasa. On this point Yasovarman has emphasised only what Bharata had laid down as regards Prakṛti and Sīla. The second mentioned Aucitya of Rasa, its appropriateness to the Pātra, the character and its development in the proper place (पात्रौचित्यं, पुष्टिः स्वावसरे रसस्य) are elaborated into many rules of Rasaucitya by Rudraṭa and Ānandavardhana as we shall see in a further section.

It is this all-round Aucitya called by Bhoja an Alaṅkāra and Sannivesaprāśastyam that Lollāṭa also emphasises. Lollāṭa wants every part of the Mahākāvya to be Rasavat. All these are various ways of putting the idea of the Aucitya of Rasa, the 'Soul' of poetry, without basing oneself on which, none can talk of Aucitya intelligibly.

In practice, as can be seen from the numerous and large ^{Lollāṭa} Mahākāvyas, which are entitled to that name because of their bulk at least, all notions of propriety had become unknown to poets. The several limbs over-developed themselves separately, like elephantiac leg, and the Kāvya as a whole was an outrage on harmony and Aucitya. This Lollāṭa severely criticised, perhaps in his commentary on the Nāṭya Sāstra. To this aspect of Aucitya *viz.*, proportion and strict relevancy of every detail, Lollāṭa drew attention. In the gap between Daṇḍin and Rudraṭa, two or three stray verses of Lollāṭa quoted by Rājasekhara, Hemacandra and Namisādhu give us a flash in the dark and we see how, stage by stage, the concept of propriety or Aucitya was developing. These three verses of Lollāṭa emphasise Rasaucitya, Aucitya of parts to the chief element called Rasa *i.e.*, the aspect called

proportion. Ornaments hide beauty if they are not structural or organic ; similarly 'descriptions' have to logically emerge out of the story and the complex course of its Rasa as a necessity. Descriptive cantos should not stand out like out-houses and isolated places for the poet's mind to indulge at length in excess. This is true of the drama as much as of the epic poem. In a drama, the sub-plots, the *Patākā* and the *Prakarī* and the *Sandhyāṅgas* should not be considered by themselves as having any virtue but should be seen to be relevant to Rasa. This *Ānandavardhana* emphasises, as we shall see. As regards the *Mahākāvya*, *Lollāṭa* [*Āparājiti*, *i.e.*, son of *Aparājita*] says according to *Rājasekhara* :

‘अस्तु नाम निस्सीमा अर्थसार्थः ; किन्तु रसवत् एव निवन्धो
युक्तः, न तु नीरसस्य’ इति आपराजितिः । यदाह—

मज्जनपृष्पावचयनसन्ध्याचन्द्रोदयादिवाक्यमिह ।
सरसमपि नातिबहुलं प्रवृत्तरसानन्वितं रचयेत् ॥
यस्तु सरिदद्रिसागरपुरुहरगरथादिवर्णने यतः ।
कविशक्तिरूप्यातिफलः विततधियां नो मतस्स इह ॥

K. M. I, ix, p. 49.

The second verse in the above quotation, along with its following verse, is quoted by Hemacandra with the mention of the name *Lollāṭa*. The additional verse quoted by him criticises the poets for setting apart cantos for such feats as *Yamaka*, *Cakrabandha* etc., in a *Mahākāvya*, they being very inappropriate and utterly unhelpful to the emotional idea of the epic poem.

¹ Vide my paper on Writers Quoted in the *Abhinavabhārati*, Journal of Oriental Research, Madras, Vol. VI, Part II, p. 169.

तथा च लोळटः

यस्तु सरिदद्रिसागरनगतुरगपुरादिवर्णने यज्ञः ।
 कविशक्तिल्यातिफले विततधियां नो मतः प्रबन्धेषु ॥
 यमकानुलोमतदितरचक्रादिभिदोऽतिरसविरोधिन्यः ।
 अभिमानमात्रमेतद् गद्भुरिकादिप्रवाहो वा ॥ इति ॥

K. A. Ch. V, p. 215.

Namisādhu, on Rudraṭa III. 59, quotes the additional verse quoted by Hemacandra and emphasises with its authority the principle of Aucitya.

Thus proportion and harmony form an aspect of Aucitya which is propriety, adaptation, and other points of appropriateness. From the point of view of the perfect agreement between the parts and the chief element of Rasa, from the point of view of this proportion and harmony, I think, Aucitya can be rendered in English into another word also *viz.*, 'Sympathy', which as a word in art-criticism means 'mutual conformity of parts'.

From Daṇḍin we had to come to Lollaṭa before we could again catch sight of Aucitya as a principle underlying many literary dicta. This means that we have to come almost to the time of Ānandavardhana whom Rudraṭa must have slightly preceded. Up to the time of Rudraṭa the concept was developing unconsciously without a name. The name Aucitya was not given to the idea by any writer of poetic theory, and one more useful word was not thus added to the critical vocabulary of the Saḥṛdaya. But the word Aucitya must have slowly dawned in the circles of Saḥṛdayas and we first see that word used in theoretical literature only in Rudraṭa's Kāvyālaṅkāra, a work which has not yet left the primitive Alaṅkāra-stage.

Rudraṭa

From Daṇḍin we had to come to Lollaṭa before we could again catch sight of Aucitya as a principle underlying many literary dicta. This means that we have to come almost to the time of Ānandavardhana whom Rudraṭa must have slightly preceded. Up to the time of Rudraṭa the concept was developing unconsciously without a name. The name Aucitya was not given to the idea by any writer of poetic theory, and one more useful word was not thus added to the critical vocabulary of the Saḥṛdaya. But the word Aucitya must have slowly dawned in the circles of Saḥṛdayas and we first see that word used in theoretical literature only in Rudraṭa's Kāvyālaṅkāra, a work which has not yet left the primitive Alaṅkāra-stage.

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of criticism but has however embodied into itself a good deal of the concept of Rasa, which alone, according to it, made poetry that interesting and charming thing it is—Sarasa. The word Aucitya occurs often in Ānandavardhana's work and Rudraṭa is only the first writer to mention it in theoretical literature. For, earlier, in the first half of the eighth century, King Yasovarman of Kanauj uses the word Aucitya with much theoretical significance, in much the same significance, as the word is used with in later times, in the prologue of his lost drama, Rāmābhuyuda, as we have noticed above. Thus the three stages to be noticed in the appearance of the name Aucitya is its mention by Yasovarman, treatment of it to a small extent in Rudraṭa and to a large extent in Ānandavardhana's Dhvanyāloka. Rudraṭa just preceded Ānandavardhana or was an early contemporary of his. He was perhaps writing in Saṅkuka's time. Some ideas given in the Dhva. Ā. are already seen in Rudraṭa's work. Many of the Rasa dosas mentioned by Ānandavardhana under Rasaucitya in Uddyota iii are found in Rudraṭa's K. A. What we must note here at present is that though Rudraṭa treats of Alaṅkāras so largely and though his work is yet one of the old period in which works are called Kāvya-Alaṅkāra, he has realised the importance of Rasa to suit which Alaṅkāras exist. If Alaṅkāras are otherwise, they have little meaning. That is what Ānandavardhana develops in a section on Alaṅkārasamikṣā in Uddyota ii. The idea that Rasa and Rasaucitya control Alaṅkāra is already seen in Rudraṭa, who, as said above, is the first writer of Poetics to mention the word Aucitya. After dealing with some Śabdālaṅkāras like Yamakas which are a siren to the easily tempted poets, Rudraṭa says, by way of closing the chapter, that these figures must be introduced after bestowing due thought on propriety, Aucitya, with reference to the main

theme. Even the Anuprāsas have to be now cast away and now taken and must be sparsely used with much advantage. They must not be thickly overlaid upon the theme through the whole length of it.

एताः प्रयत्नादधिगम्य सम्यग् औचित्यमालोच्य तथार्थसंस्थम् ।

मिश्राः कवीन्द्रैरघनाल्पदीर्घाः कार्या मुहुश्वैव गृहीतमुक्ताः ॥

K. A. II, 32.

This is Aucitya of Alaṅkāra which Ānandavardhana elaborates in Uddyota ii of his work. It is this idea in the last line of Rudraṭa's verse quoted above—'गृहीतमुक्ताः' that Ānandavardhana has formulated into the rule—'काले च ग्रहण-त्यागौ'—(II. 19) taking and throwing away according to the circumstances, as regards the use of figures.

The word Aucitya again occurs at the end of the next chapter in Rudraṭa's work where again Rudraṭa points out the danger of Yamaka etc. He says that they must be approached only by him who knows Aucitya. Namisādhu perfectly understands the full implication of Rudraṭa's strictures on Yamaka etc., and quotes on this subject of Aucitya the verse of Lollaṭa which we considered in a previous section. Rudrata says :

इति यमकमशेषं सम्यगालोचयद्द्विः

सुकविभिरभियुक्तैः वस्तु च औचित्यविद्धिः ।

K. A. III, p. 36.

तथा च वस्तु विषयभागमालोचयद्द्विः । यथा कस्मिन् रसे कर्तव्यं, क वा न कर्तव्यम् । यमकश्लेषचित्राणि हि सरसे काव्ये क्रियमाणानि रसखण्डनां कुर्यात् । विशेषतस्तु शृङ्गारकरुणयोः । कवेः किलैतानि शक्तिमात्रं पोषयन्ति, न रसवत्ताम् । यदुक्तं 'यमकानुलोम + गङ्गुरिकादि-प्रवाहो वा (Lollaṭa) ॥'

औचित्यं यमकादिविधानास्थानस्थानादिकम्

। तदनु चौचित्यविज्ञानानन्तरं विरचनीयम् ।

Namisādhū.

Besides the mention of the word Aucitya and the presence of the idea of Alāṅkāraaucitya in the two places above referred to, Rudraṭa speaks of the adaptation-aspect of Aucitya also implicitly like Daṇḍin while dealing with Doṣas, which, in certain cases, become Guṇas. (*Vide* chap. vi, S'1. 8). Under the Doṣa called Grāmya, Rudraṭa speaks of propriety in addressing persons of differing ranks which Bharata deals with at length as a part of Prakṛtyaucitya. Explaining another variety of the Doṣa called Grāmya, *viz.*, the Asabhya in VI. 21-24, Rudraṭa says that there are certain words which are inappropriate—Anucita—but which in certain special cases become very appropriate—Ucita. ‘अनुचितभावं मुञ्चति तथाविधं पदं सदपि ।’ He again uses the idea of ‘Ucitatānucita’ in the next variety of Grāmya. He then points out like Daṇḍin how all Doṣas, Punarukta etc., become Guṇas elsewhere. (VI, 29-39). Finally, Rudraṭa says that almost all kinds of flaws become excellences when occasion needs the ‘imitation’—Anukaraṇa—of those flaws. That is, the poet and the dramatist have to depict an infinite variety of men and nature in diverse and complex circumstances. When a madman has to be represented, his nonsense has to be ‘imitated’ and it is itself ‘sense’ for the artist here. This was pointed out also at the beginning of this paper while showing how Bharata’s N.S. implies the adaptation aspect of Aucitya. Says Rudraṭa :

अनुकरणभावमविकलमसमर्थादि स्वरूपतो गच्छन् ।

न भवति दुष्टमताद्वक् विपरीतक्षिष्ठवर्णं च ॥ V, 47.

As an instance of all flaws becoming excellences, *Namisādhu* says that in describing a bad speaker committing mistakes of pronunciation, grammar etc., art makes *Guṇas* of all those mistakes. *Aucitya* or adaptation transforms *Doṣas* into *Guṇas*. He cites an instance of the funny description of the illiterate husband of the poetess *Vikaṭanitambā* who is unable to pronounce properly.

यथा विकटनितम्बायाः पतिमनुकुर्वाणा सखी प्राह—

काले माषं सस्ये मासं वदति शकाशं यश्च सकाशम् ।

उष्टै लुम्पति रं वा षं वा तस्मै दत्ता विकटनितम्बा ॥ इत्यादि ।

Following *Rudraṭa*, *Bhoja* says in the beginning of his treatment of those *Doṣas* which become *Guṇas* :

पदाद्याश्रितदोषाणां ये चानुकरणादिषु ।

गुणत्वापत्तये नित्यं तेऽन्न दोषगुणाः स्मृताः ॥ S. K. Ā. I, 89.

This point is realised by the American critic J. E. Spingarn who writes as follows as if explaining the principle of *Aucitya*, by which *Doṣas* become *Guṇas* as a result of circumstances like 'imitation'. Mr. Spingarn says, in an essay on the Seven Arts and the Seven Confusions, that in poetry and drama *Doṣatva* and *Guṇatva* are not absolutely fixed abstractly and that they are always relative. He remarks : 'It is inconceivable that a modern thinker should still adhere to the *abstract tests of good expression*, when it is obvious that we can only tell whether it is good or bad when we see it in its natural context. Is any word artistically bad in itself? Is not "ain't" an excellent expression when placed in the mouth of an illiterate character in a play or story?' In *Rudraṭa*'s words, Spingarn

says that a Grāmya word becomes most appropriate in a case of Anukaraṇa—‘imitation’. Therefore in expression, in the world of thought, in the realm of action and feeling, and in the region of ideas, that which is proper in the context, that which is useful to the Rasa, and that which has mutual harmony with the other parts, is the best and most beautiful.

In chapter XI, Rudraṭa again speaks of flaws of thought and emotion, Arthadoṣas and Rasadoṣas, where under ‘Grāmya’, he mentions Anaucitya or inappropriateness in doings, in port, in dress and in speech with reference to country, family, caste, culture, wealth, age and position. The need for the Aucitya in these is emphasised by Bharata. Rudraṭa says :

ग्राम्यत्वमनौचित्यं व्यवहाराकारवेषवचनानाम् ।
देशकुलजातिविद्याविच्चवयस्त्वानपात्रेषु ॥ XI, 9.

All these Doṣas are again shown to become Guṇas in S'ls. 18-23. We can illustrate this principle of Aucitya everywhere. Ordinarily Nyūnopamā or comparing to an inferior object and Adhikopamā or comparing to a superior object are flaws of Upamā or the figure of Simile but these two are the very secret of success when a poet wants to satirise a person. Nyūnopamā and Adhikopamā are freely employed in comic and satiric writings where they become very ‘Ucita’.

The idea of Aucitya and that word itself also explicitly occur often in the Dhvanyāloka, besides being implied in many places. As a matter of fact, Anandavardhana Kṣemendra, the systematic exponent of Aucitya as the ‘Life’ of poetry, took his inspiration only from Anandavardhana. Anandavardhana has laid down that the ‘Soul’ of poetry is Rasa or Rasadhvani.

काव्यस्यात्मा स एवार्थः तथा चादिकवेः पुरा ।
कौञ्चद्वन्द्ववियोगोत्थः शोकः शोकत्वमागतः ॥ I, 5.

That Dhvani is the only artistic process by which Rasa, the 'Ātman', is portrayed by the poet and is got at by the Sahṛdaya and that everywhere things appeal most by being deftly concealed and suggested by suppression in a fabric of symbology, are the reasons why Ānandavardhana posits Dhvani as the 'Ātman' of poetry. That really Rasa or Rasadhvani is the 'Ātman', he expressly admits even in the first Uddyota (*vide* p. 28). The most essential thing in Rasa is Aucitya. That Vastu or ideas and Alaṅkāra or the artistic expression couched in figure and style are only the outer garment of Rasa, that they are subordinate and serviceable only to Rasa, and that they have meaning only as such, is the way in which Ānandavardhana speaks of the Aucitya of Vastu and Alaṅkāra to Rasa. Firstly, Alaṅkāra by itself has no virtue. It has to be relevant, helpful to develop Rasa and never an overgrowth hindering or making hideous the poem. The term Alaṅkāra itself has meaning only then.

रसभावादितात्पर्यमाश्रित्य विनिवेशनम् ।
अलङ्कृतीनां सर्वासामलङ्कारत्वसाधनम् ॥ III, 6.

The topic of Aucitya of Alaṅkāra giving the rules which alone secure the appropriate employing of Alaṅkāra is dealt with by Ānandavardhana in Ud. II, S'ls. 15-20, pp. 85-93. He first takes up the S'abdālaṅkāras and condemns the Yamakas written at a stretch in such tender situations like Vipralambha. The rationale of Ānandavardhana's principles is this: whatever the poet writes must be suggestive of Rasa and everything has to be tested good or bad, relevant or irrelevant,

beautiful or ugly, by applying this strict logic of their capacity to suggest or hinder Rasa. The main refrain of Ānandavardhana here is that Alāṅkāra should be structural, organically emerging as the only way of expressing an emotion and it must never be a cold and deliberate effort at decoration, necessitating the forgetting of Rasa and the taking of a special effort.

रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत् ।
अपृथग्यतनिर्वर्त्यः सोऽलंकारो ध्वनौ मतः ॥ II, 17.

On p. 88, in Kārikās 19-20, he gives the poet five practical ways of using Alāṅkāra to advantage.¹ On this section is based the section on Alāṅkāraucitya in Kṣemendra's Aucityavīcāracarcā.

Similarly Ānandavardhana relates Guṇa to Rasa of which Guṇa is the 'Dharma' and points out Aucitya of Guṇa. The quality of Mādhurya is inherent in Śringāra, Vipralambha and Karuṇa, whereas Raudra is attended by the quality of Dīpti, by a blazing up of the hearts. Accordingly words and collocation used in the two different cases must be such as to agree with the mood and the atmosphere of the Guṇa and its Rasa or such as to suggest the Guṇa and the Rasa. Thus sweet sound effects, the soft letters with nasal conjunct consonants, suggest and promote the realisation of the more tender and sweeter emotional moods whereas harsh combinations which jar in the above instances instil vigour and become very appropriate to or highly suggestive of the wild Rasa of Raudra. This proper use of letters is Varṇa-aucitya; Ānandavardhana will say that there is Varṇadhvani in these instances; and a third will call it Varṇavakratā. Collocation suggestive of

¹ See above, chapter on Use and Abuse of Alāṅkāra.

Rasa or appropriate to Rasa is a case of Dhvani from Saṅghaṭanā or Aucitya of Saṅghaṭanā. Both these instances of Aucitya of Varṇa and Saṅghaṭanā coming under Guṇaucitya are treated of by Ānandavardhana in Ud. III.

यस्त्वलक्ष्यक्रमव्यङ्ग्यो ध्वनिर्वर्णपदादिषु ।
वाक्ये संघटनायां च स प्रवन्धेऽपि दीप्यते ॥ III, 2.

Wherever there is suggestiveness of Rasa in the expression, be it the element of sound and letter, separate words, collocation, portions of the theme (Prakaraṇa) or even the work as a whole, there we have the Aucitya of those elements to Rasa which is the main thing. This is the relation between Dhvani and Aucitya. This is the relation between Dhvani and Vakratā or Vakrokti, as Abhinavagupta points out in his commentary on chap. XV of the Nātyasāstra.¹

Ānandavardhana says of Varṇas :

शब्दौ सरेफसंयोगौ ढकारश्चापि भूयसा ।
विरोधिनः स्युः शृङ्गरे तेन वर्णा रसच्युतः ॥
त एव तु निवेश्यन्ते बीमत्सादौ रसे यदा ।
तदा तं दीपयन्त्येव तेन वर्णाः रसच्युतः ॥ III, 3-4.

Sounds must be appropriate—Ucita—enough to suggest the Rasa. This is the Aucitya called Appropriateness, the test of this Aucitya being the harmony between the expressed sounds and the suggested Rasa, the power of the former, the vehicle

¹ *Vide* my article on the Writers quoted in the Abhinava-bhārati, *Journal of Oriental Research*, Madras, Vol. VI, Part III, p. 221; also my note on Abhinavagupta, Kuntaka and Lakṣana in the *Indian Culture*, Vol. III, part. IV, p. 756. Abhinavagupta reconciles here Dhvani, Vakratā and general Vaicitrya. We can reconcile Aucitya also to these.

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and the means, in suggesting the latter, the end. The same-sounds helpful, suggestive or appropriate in one case need not always be so. They are inappropriate to other cases where other suggestive means of expression are required. Similarly what is useless in one case becomes useful in another and this is the Aucitya called Adaptation.

Then Ānandavardhana speaks of another kind of Guṇaucitya called the Saṅghaṭanaucitya.

गुणानाश्रित्य तिष्ठन्ति माधुर्यादीन् व्यनक्ति सा ।

रसांस्तन्नियमे हेतुः औचियं वक्तव्याच्ययोः ॥ III, 6.

Viṣayaucitya is dealt with in III, 7 and Rasaucitya regarding Saṅghaṭanā in III, 9. This topic of Saṅghaṭanā as having its intelligibility in suggesting the qualities of Mādhurya and Ojas which in turn bring in their emotions, Vipralambha and Raudra, and as being finally controlled by the Aucitya of Rasa, together with three other minor principles of Aucitya of Vakṭā, (the character), Vācyā (the subject) and Viṣaya, (the nature or form of artistic expression like the classification into drama, epic poem, campū, prose etc.)—is the special contribution of Ānandavardhana for which he thus takes credit :

इति काव्यार्थविवेको योऽयं चेतश्चमल्कृतिविधायी ।

सूरिभिरनुसृतसारैरस्मदुपज्ञो न विस्मार्यः ॥ III, p. 144.

Viṣayaucitya is pointed out by Bharata himself. The dramatic form as such enforces certain conditions and principles of Aucitya on the poet. Ānandavardhana says that in a drama, the supreme concern of the poet shall be only Rasa. He shall never think of Alāṅkāra etc. In drama especially, long compounds should be avoided.

एवं च दीर्घसमासा संघटना तस्यां नात्यन्त-
मभिनिवेशः शोभते, विशेषतोऽभिनेयार्थे काव्ये ।

Dhva. Ā., p. 139.

All things impeding the quick realisation of Rasa must be avoided. According to Bharata, this additional Aucitya must be observed as regards drama in particular : the words used must be simple, well-known and easy to be understood, delicate and sweet to hear. Harsh words and grammarisms like Yaṅglugantas, Cekṛḍita etc., in a drama are like anchorites with Kamaṇḍalus in a courtesan's room. They are 'Anucita' in drama.

चेक्रीडितार्थैः शब्दैस्तु काव्यवन्धा भवन्ति ये ।

वेश्या इव न शोभन्ते कमण्डलुधरैर्द्विजैः ॥

मूदुशब्दं सुखार्थं च कविः कुर्यात् नाटकम् ।

N. S'. XXI, 131-2. (See also XVII, 121-3.)

तस्माद्गम्भीरार्थाः शब्दा ये लोकवेदसंसिद्धाः ।

सर्वजनेन ग्राह्याः संयोज्या नाटके विधिवत् ॥

N. S'. XXVII, 46.

The section on Prabandhadhvani deals with the very substance of a poem or drama and here one has to see that everything observes the principles of Aucitya and justifies itself by suggesting, as best as it can, the Rasa. A story has to be built as the expression of a Rasa. If a story already available is handled, changes suitable to the Rasa must be made wherever the old story is not helpful to bring out the Rasa. If there are too many incidents, only those that are most expressive of the emotion must be chosen. This is Prabandhadhvani and Prabandhaucitya as also Prakaraṇadhvani

and Prakaraṇaucitya to adopt the two-fold classification of Kuntaka. Bhoja would call this appropriate change in the story as Prabandhadoṣahāna and Kuntaka as Prakaraṇavakratā. Appropriateness of which suggestiveness is the touchstone is meant by all these writers. Says Ānandavardhana :

विभावभावानुभावसञ्चार्यैचित्यचारुणः ।
 विधिः कथाशरीरस्य वृत्तस्योत्प्रेक्षितस्य वा ॥
 इतिवृत्तवशायातां त्यक्त्वाननुगुणां स्थितिम् ।
 उत्प्रेक्ष्योऽप्यन्तराभीष्टरसोचितकथोन्नयः ॥
 सन्धिसन्ध्यञ्जघटनं रसाभिव्यक्त्यपेक्षया ।
 न तु केवलशास्त्रार्थस्थितिसंपादनेच्छया ॥
 उद्धीपनप्रशमने यथावसरमन्तरा ।
 रसस्यारब्धविश्रान्तरेनुसन्धानमङ्गिनः ॥
 अलङ्कृतीनां शक्तावप्यानुरूप्येण योजनम् ।
 प्रबन्धस्य रसादीनां व्यञ्जकत्वे निवन्धनम् ॥ III, 10-14.

The Āṅgas or subsidiary themes and accessory emotional interests have to be developed only up to the extent proper to them and their Āṅgin, i.e., the chief theme and its Rasa. Thus the episodes, the Patākās and Prakarīs, in a drama, or the 'descriptions' in a Mahākāvya have to observe the rule of Aucitya which is proportional harmony. They must not make one forget the main thread and sidetrack him for 'a sojourn into grounds foreign in purpose to the main theme. That is why Lollāṭa condemns the descriptive digressions in the Mahākāvyas and emphasises thereby the same principle of the Aucitya of proportion by demanding that everything must be 'Rasavat'. When this rule is not observed, faults are committed. By the transgression of the principles laid

down by Ānandavardhana in the above-given verses and in other places also, Hemacandra, who follows Ānandavardhana and of whose system he is a clear exponent, points out that the following literary flaws are committed :

1. अङ्गस्य अप्रधानस्य अतिविस्तरेण वर्णनम्—यथा हयग्रीववधे हयग्रीवस्य । यथा वा विप्रलम्भशृङ्गारे नायकस्य कस्यचिद् वर्णयितुमुपक्रान्ते कवे: यमकाद्यलङ्कारनिबन्धरसिकतया समुदादेः । K. Anu. III, p. 121.

In Harivijaya, when the delicate sentiment of Vipralambha has to be delineated, the poet has succumbed to the temptation of an overdone description of the beach and the sea. Such irrelevancies can be characterised as so many swellings on the face of a Kāvya. Hemacandra does not spare even the major poets while considering this aspect of Aucitya. He criticises both the prose works of Bāṇa and the Kāvyas like S'isupālavadha for their 'Gaḍus'.

2. अङ्गिनः प्रधानस्य अनुसन्धानम् . Hemacandra remarks that though the drama has to be varied in interest and many other emotions have to be introduced as subsidiary features, the poet must not concentrate on the subsidiary Āṅgas and lose sight of the Āṅgin which must be taken up and brought to the forefront wherever necessary. The main thread must never be lost sight of ; for as Hemacandra says :

अनुसन्धिहि सर्वस्वं सहदयतायाः ।

3. Irrelevant description or introduction of events, incidents or ideas that have nothing to do with the Rasa is a great mistake. It is 'अनङ्गस्य रसानुपकारस्य वर्णनम् ।'. These are the principles of Aucitya which secure proportion and harmony. (See also Mammaṭa, K. Pra. VII, 13-14.)

The fourth Doṣa mentioned by Hemacandra is Prakṛtya-vyat�aya, breach of Prakṛtyaucitya of which Bharata has spoken at length and which we referred to in the opening section where we held that in this concept of Prakṛti, Bharata implicitly laid down the doctrine of Aucitya also. All these Doṣas are derived from Ānandavardhana's Vṛtti on his own Kārikās on Prabandhadhvani which we have quoted above. In this section Ānandavardhana speaks of the Aucitya of Vibhāva, Anubhāva and Sañcārin, all of which can be included in the one idea of Bhāvaucitya which resolves into a question of Prakṛtyaucitya. Aucitya is very often met with in this section in the III. Ud. of the Dhva. Ā. It is in this section that Ānandavardhana formulates that memorable verse which is the greatest exposition of the concept of Aucitya and its place in poetry. He says here: Nothing hinders Rasa as Anaucitya or impropriety; Aucitya is the great secret of Rasa.

अनौचित्याद्वते नान्यद् रसमङ्गस्य कारणम् ।

प्रसिद्धौचित्यवन्धस्तु रसस्योपनिषत्परा ॥ III, 15.

Bharata himself recognises how each part and incident in the drama has to refer to Rasa and how, otherwise, it has no right to exist. It is only natural, for Bharata is the writer who lays the greatest emphasis on Rasa to which everything else is subservient. Ānandavardhana observes that, simply because Bharata has laid down a certain number of emotional points or incidents as Sandhyāigas, one must not try to see that he introduces everything mentioned by Bharata. Whatever is introduced must be on the score of its suggestiveness of Rasa and not on the score of loyalty to text.

सन्धिसन्ध्यङ्गघटनं रसाभिव्यक्त्यपेक्षया ।

न तु केवलशास्त्रार्थस्थितिसंपादनेच्छया ॥ III, 12. Dhva. Ā.

Bharata himself says so finally, after giving all the Sandhyaṅgas and Ānandavardhana only restates the following of Bharata :

सर्वाङ्गाणि कदाचित्तु द्वित्रियोगेन (गो न) वा पुनः ।
ज्ञात्वा कार्यमवस्थां च योज्यान्यङ्गानि सन्धिषु ॥

N. S. XXI, 107.

Bharata emphasises discretion : 'ज्ञात्वा कार्यमवस्थां च' ; this suitability or writing according to the needs of the context is only the sense of Aucitya in a poet.

Ānandavardhana then goes to other kinds of Aucitya or rather points out how, not only the working out of a plot, not only the expression of an idea in figure, but even the words and the synonyms, the case, inflection, voice etc., have to be suggestive of Rasa. That is, a poet should explore all possibilities of suggesting the vast realm of emotion—as many possibilities as his poor medium called language can afford. If a jingle can aid him, he seizes it ; if a use in the passive voice is more effective than one in the active, he prefers it ; if Ātmānepada suggests more, that has to be exploited. Thus every bit of the medium called language from sound, word, position of a word in a sentence etc., has to be thoroughly exploited and capital use made out of it by the poet. All these ideas revolve round Aucitya. If Sup, Tiṅg, Kāraka etc., are suggestive, they are 'ucita', appropriate.

सुसिद्धवचनसम्बन्धैः तथा कारकशक्तिभिः ।
कृत्तद्वितसमासैश्च घोत्योऽलक्ष्यकमः कचित् ॥

From this part of Ānandavardhana's work is derived Kṣemendra's Aucitya of Kriyā, Kāraka, Liṅga, Vacana etc. Similarly there is the Aucitya of Pada, of a word, of a name or

synonym. This is the Padadhvani of Ānandavardhana, found in the beginning of Ud. III. The 'suggestive word' or the 'proper word' of Ānandavardhana and Kṣemendra is like the 'inevitable word' or the 'strong word' mentioned by some English writers.

Of Aucitya of Vṛtti and Rīti also, Ānandavardhana speaks in the third Uddyota which is devoted to the exploration of all possible suggestive means in the medium of language, the Vyañjaka.

यदि वा वृत्तीनां भरतप्रसिद्धानां कैशिक्यादीनां काव्यालंकारान्तर-
प्रसिद्धानां उपनागरिकाद्यानां वा यदनौचित्यम् अविषये निवन्धनं तदपि
रसभङ्गहेतुः । Dhva. Ā., III, p. 163.

Aucitya regarding Rasa itself, how the main Rasa has to be delineated, how the Āṅga-rasas are to be made to develop the main, what Rasas are mutually incompatible, how a Rasa like Sṛṅgāra must not be so over developed as to cloy, or Karuṇa which, when again and again developed, makes the heart 'fade' (Mlāna)—these are dealt with by Ānandavardhana in the III Ud. In this respect also, the pitfalls which may be called Rasadoṣas, are already mentioned to some extent in Rudraṭa. Yasovarman himself mentions 'रसस्य
स्वावसरे पुष्टिः' 'nourishing of the Rasa at the proper time'. Rudraṭa gives a Doṣa called Virasa which is the introduction or the flowing in of an irrelevant or contradictory sentiment into the current of the main Rasa. In this Virasa is included the Doṣa of Viruddha rasa samāvesa of Ānandavardhana. (See Dhva. Ā. III, 2, pp. 164-170). Rudraṭa illustrates this Virasa by a case of a very inappropriate mingling of Karuṇa and Sṛṅgāra. Another kind of Virasa according to Rudraṭa is the fault of overdevelopment of even the proper Rasa.

अन्यस्य यः प्रसङ्गे रसस्य निपतेद् रसः क्रमोपेतः ।
 विरसोऽसौ स च शक्यः सम्यक् ज्ञातुं प्रबन्धेभ्यः ॥
 यस्सावसरोऽपि रसो निरन्तरं नीयते प्रबन्धेषु ।
 अतिमहतीं वृद्धिमसौ तथैव वैरस्यमायाति ॥

K. A. XI, 12-14.

The latter is Ānandavardhana's Atidīpti or पुनः पुनर्दीप्तिः. These flaws of Rasa resulting from lack of Rasaucitya are mentioned in the Śṛṅgāratilaka also :

विरसं प्रत्यनीकं च दुस्सन्धानरसं तथा ।
 नीरसं पात्रदुष्टं च काव्यं सद्भिर्न शस्यते ॥ III, 20-22.

Virasa is explained by Rudrabhaṭṭa as Viruddha rasa, inappropriate or incompatible emotion and Nīrasa as the intermittent or excessive portrayal of one Rasa—निरन्तरं एकस्य वृद्धिः Ānandavardhana puts these ideas of Rasaucitya relating to the handling of the Rasas themselves thus :

प्रबन्धे मुक्तके वापि रसादीन् वन्धुमिच्छता ।
 यतः कार्यस्सुमतिना परिहारे विरोधिनाम् ॥
 विरोधिरससम्बन्धिविभावादिपरिग्रहः ।
 विस्तरेणान्वितस्यापि वस्तुनोऽन्यस्य वर्णनम् ॥
 अकाण्ड एव विच्छित्तिः अकाण्डे च प्रकाशनम् ।
 परिपोषं गतस्यापि पौनःपुन्येन दीपनम् ॥
 रसस्य स्याद् विरोधाय वृच्यनौचित्यमेव च । III, 17-19.

The last mentioned Vṛttyanaucitya resulting in Rasānaucitya is an error in taste in respect of thought in the development of character and in the portrayal of actions and incidents

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which is called by Rudrabhaṭṭa as Pātraduṣṭa. This is also taken by Ānandavardhana as the improper atmosphere—कैश्चिक्यादिवृत्त्यनौचियम्. A mellow temper cannot suit a boisterous scene of dust-raising conflict in Raudra; a bloody and tumultuous chaos goes ill with the sweetness and quite pleasantness of love or the tenderness and delicacy of Vipralambha and Karuṇa. Of this Vṛttyaucitya Ānandavardhana again says:

रसाद्यनुगुणत्वेन व्यवहारोऽर्थशब्दयोः ।

औचित्यवान् यस्ता एव वृत्तयो द्विविधाः स्मृताः ॥ III, 33.

Thus Ānandavardhana has shown how, in his own phraseology, Aucitya is the greatest secret of Rasa—परा उपनिषत्; how in the fashioning of every part of the expression which is the body or the symbolic vehicle of Rasa or 'the empirical technique' as Abercrombie would call it, the only ruling principle of the poet is an all-round, all-comprehensive Aucitya, with reference to which alone, the choice of words, of cases, of metre, the collocation, style, Guṇas, Alaṅkāras—in fact every means of suggestion from the trifling jingle to the greatest, is intelligible. This Aucitya of word and thought, Vācya vācaka, with reference to Rasa is the greatest rule in poetry. To attend to it and write according to it is the chief duty of the poet.

वाच्यानां वाचकानां च यदौचित्येन योजनम् ।

रसादिविषयेणैतत् कर्म मुख्यं महाकवे: ॥ III, 32.

Between this verse on one side and with the verse—

अनौचित्याद्वते नान्यद् रसभङ्गस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा ॥

occurring in the same section in a similar context, on the other side, the whole theory of Aucitya is completely stated.

If Time had spared to us the whole of Rājasekhara's Kāvya mīmāṃsā, we would have had a larger knowledge of Rājasekhara's ideas on Aucitya. Even in the first chapter of Kavirahasya that has come to us, Rājasekhara mentions Aucitya in the fifth section called Kāvyapākalpa. He first takes up poetic culture and learning and opines that all poetic culture is only the discrimination of the proper and the improper—Ucita and Anucita.

उचितानुचितविवेको व्युत्पत्तिः इति यायावरीयः ।

p. 16, K. M. Gaek. edn.

There is also an oft-quoted Sanskrit verse which gives this same idea regarding the larger art of man's behaviour in the world.

श्रुत्वापि नाम बधिरो दृष्टाप्यन्वो जडो विदित्वापि ।
यो देशकालकार्यव्यपेक्षया पण्डितः स पुमान् ॥

Rājasekhara's wife also lays great emphasis on Aucitya; for she says that Pāka, ripeness or maturity of poetic power, is the securing of expression,—ideas, words, conceptions, fancies etc.,—which is proper and appropriate to Rasa.

तस्माद् रसोचितशब्दार्थसूक्तिनिवन्धनः पाकः ।

p. 20, K. M.

The idea of Aucitya as adaptation, the idea that in poetry there is no fixed rule determining Guṇa and Doṣa and that things are good or bad only on the ground of appropriateness or inappropriateness and that, according to circumstance, even a Doṣa may become a Guṇa—is also very well realised by Rājasekhara who says at the end of the chapter Kavirahasya—

न च व्युत्क्रमदोषोऽस्ति कवेरर्थपथस्पृशः ।
 तथा कथा कापि भवेद् व्युत्क्रमो भूषणं यथा ॥
 अनुसन्धानशूलस्य भूषणं दूषणायते ।
 सावधानस्य च कवे: दूषणं भूषणायते ॥¹ p. 112. K. M.

The careful poet who has his eye on Aucitya employs even the so-called flaws and makes them excellences whereas the careless writer abuses even the Guṇas and spoils his expression by the absence of the sense of Aucitya.

The place of Abhinavagupta in the history of Aucitya is important. As the author of the Locana he lucidly expounds and elaborates the ideas of Ānandavardhana, Abhinavagupta who, as we have seen above, is the greatest name in the history of Aucitya. On the other side, Abhinavagupta is the teacher in Poetics² of Kṣemendra who is the systematiser of Aucitya. It is clear from Ānandavardhana's treatment of Aucitya in Ud. III, that Aucitya naturally emerges out of the doctrines of Rasa and Dhvani and that the three cannot be separated. Abhinavagupta takes his stand on this triple aspect of the 'life' of poetry—Rasa first, then Dhvani and then Aucitya. He says :

उचितशब्देन रसविषयमौचित्यं भवतीति दर्शयन् रसध्वनेः
 जीवितत्वं सूचयति । p. 13.

Aucitya presupposes something to which a thing is 'ucita' and that to which everything else is finally to be estimated as 'ucita' is Rasa which is the 'soul' of poetry.

¹ Jayamāṅgalācārya's Kavis'ikṣā (Peterson's I Report, Last list, App. I, pp. 78-9) says : यान्येव दूषणान्याहुस्तानि स्युभूषणान्यपि ।

² Vide Brhatkathāmañjari, chap. xix, 36, 37 and Bhārata-mañjari, last chap. 7, 8.

On the subject of Alaṅkāraucitya about which Ānandavardhana speaks so much in Ud. II, Abhinavagupta says that the greatest Aucitya of Alaṅkāra is that the term has any meaning at all only when there is the 'Alaṅkārya', the 'soul'. Otherwise, it is like decorating the dead body. Decoration of a living body also is Anaucitya in certain cases; ornaments on the body of a recluse who has renounced life appear ridiculous—anucita. Thus figures of speech without Rasa and figures of speech in places which do not need them are bad.

तथा ह्यचेतनं शवशरीरं कुण्डलाद्युपेतमपि न भाति । अलङ्कार्यस्याभावात् । यतिशरीरं कटकादियुक्तं हास्यावहं भवति, अलङ्कार्यस्यानौचित्यात् । p. 75. Locana.

He thus explains Rasaucitya, *i.e.*, the Aucitya of Bhāvas, Vibhāvas, etc., on p. 147.

विभावाद्यौचित्येन हि विना का रसवत्ता कवेरिति । तस्माद्विभावाद्यौचित्यमेव रसवत्ताप्रयोजकं नान्यदिति भावः ।

The idea of Aucitya, like that of Vakrokti, was current as a very frequently used term in the critical circles of Kashmirian Ālankārikas for a long time. Vakrokti rose out of Alaṅkāra, Aucitya in the wake of Rasa and Dhvani. Aucitya must have become more current after Ānandavardhana who has spoken of it so much and who has said that its presence and absence makes and unmakes Rasa and poetry. It was so much in use that, by the time of Abhinavagupta, it must have been heading towards systematisation, even as the concept of Vakrokti, which, as old as Bhāmaha, was given so much life in the critical circles that it enlarged itself and through Kuntaka built itself into a system. Aucitya also had assumed proportions and was in search of a writer for systematisation. The

critics were speaking of Aucitya as the essence of poetry very often, more often than Rasa even. Says Abhinavagupta in two places criticising these critics : 'One cannot be indiscreetly using the word Aucitya by itself ; Aucitya is ununderstandable without something else to which things are "ucita" —appropriate. Aucitya is a relation and that to which things are or should be in that relation must first be grasped. That is Rasa, nothing less and nothing else.' Abhinavagupta first proves that there is no meaning in Aucitya without Rasa.

उचितशब्देन रसविषयमौचित्यं भवतीति दर्शयन् रसध्वनेः
जीवितत्वं सूचयति । तदभावे हि किमपेक्षयेदमौचित्यं नाम सर्वत्र
उद्घोष्यत इति भावः । p. 13.

He again proves that Aucitya presupposes Rasa, and Dhvani also.

औचित्यवती (अतिशयोक्तिः) जीवितमिति चेत्, औचित्य-
निबन्धनं रसभावादि मुक्ता नान्यत् किञ्चिदस्तीति तदेवान्तर्भासि मुख्यं
जीवितमित्यभ्युपगन्तव्यं, न तु सा । एतेन यदाहुः केचित्, 'औचित्य-
घटितसुन्दरशब्दार्थमये काव्ये किमन्येन ध्वनिना आत्मभूतेन कल्पितेन'
इति स्ववचनमेव ध्वनिसङ्घावाभ्युपगमसाक्षिभूतम् अमन्यमानाः प्रसुक्ताः ।
p. 208. Locana.

These two passages clearly show that critics there were who were speaking of Aucitya as the only thing enough to explain poetry, which according to them, was beautiful words and ideas set in perfect harmony—Aucitya. These critics had omitted the word Rasa from their vocabulary and dispensed with Dhvani. Abhinavagupta criticises these poor critics who do not understand the implication of what they say. Aucitya implies, presupposes and means 'suggestion of Rasa'—रसध्वनि i.e., the doctrines of Rasa and Dhvani.

Abhinavagupta thus takes his stand on the tripod of Rasa, Dhvani and Aucitya. Rasa is the 'Ātman' of poetry and the fact is that it is so only through the process of Dhvani. Again Rasa is or can be so only through Aucitya. Thus these three are very intimately and inseparably associated together. Aucitya is as inseparably associated with Dhvani as with Rasa. If an Alaṅkāra is said to suit, to be 'ucita' to, a Bhāva, it means that the Alaṅkāra effectively *suggests* that Bhāva; if there is said to be Guṇaucitya, it means the Rasa there is *suggested* by the Guṇa. A word, a gender, a mere exclamation—these are said to be 'ucita', and how? The test of Aucitya, its proof, is the suggestion of Rasa.

Another point which Abhinavagupta pointed out was that the breach of Aucitya resulted in 'Ābhāsatā.' A Kāvya which does not have Aucitya is Kāvyaṁbhāsa, not poetry but semblance of poetry. Improper Alaṅkāra is Alaṅkārābhāsa. If there is Aucitya we have Rasa and sentiment; if there is Anaucitya due to absence of Prakṛtyaucitya etc., we have Rasābhāsa and sentimentality.

औचित्येन प्रवृत्तौ चित्तवृत्तेः आस्वाद्यत्वे स्थायिन्या रसः व्यभिचारिण्या भावः । अनौचित्येन तदाभासः, रावणस्य सीतायामिव रतेः ।¹

Neither in his smaller Sarasvatīkaṇṭhābharaṇa nor in his bigger Sṛṅgāraprakāśa has Bhoja any special subject under Bhoja a separate head called Aucitya. But the concept of Aucitya is not altogether absent

¹ The Rasakalikā (Madras MS. R. 2241, pp. 43-4), after giving the several conditions causing Rasa-ābhāsa viz., एकत्र बहुतुरागः, तियं-द्व्यं-त्र्यं-चतुर्थागतरागः, योषितो बहुसक्तिः, concludes that Anaucitya in fine is the basis of Rasābhāsa: उपलक्षणं चैतत्—औचित्यानौचित्य एव रस-आभासनिवन्धने । यथाहुः 'अनौचित्यादते नान्यत् etc.'

from his two works. It is found in more than one place as a basic idea underlying many principles. Long before the concept of Aucitya dawned upon the literary circle, it was accepted in grammar as one of the conditions that determine the meaning of a word in a context, when the word has more than one meaning. The *Vākyapadīya* of Bharṭṛhari says :

वाक्यात् प्रकरणाद् अर्थाद् औचित्याद् देशकालतः ।
शब्दार्थाः प्रविभज्यन्ते न रूपादेव केवलात् ॥ II, 315.¹

Other writers call these 'S'abdārthapravibhājakas', Aucitya etc., as 'Anavacchinna sabdārtha viṣeṣa smṛti hetus'. This sense-determinant of Aucitya, Bhoja mentions twice in his *S'ringāraprakāsa*, first while explaining various kinds of Vivakṣā or intention in chapter seven and then in a similar context in chapter twenty-five.

In chapter xi, Bhoja calls his magnum opus, the *S'ringāraprakāsa* by the name *Sāhityaprakāsa* and says that, among other things, Aucitya is inculcated therein (p. 430, vol. II, Mad. MS.).

एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशास्त्रार्थसंपदुपनिषदाम्
अखिलकलाकाव्य—औचित्य—कल्पनारहस्यानां च सन्निवेशो दृश्यते ।

Bhoja realises that Aucitya is a vast and elastic principle and that it pertains to every part of the art of poetic expression. We first sight Aucitya in Bhoja in his section on *Doṣas* where he speaks of a *Pada* *doṣa* called *Apada*, which means that a poet must use the vocabulary suited to the character

¹ Cf. The *Bṛhaddevatā*, II, 120, p. 55, Bib. Ind. edn.—

अर्थात्प्रकरणाल् लिंगाद् औचित्याद् देशकालतः ।
मन्त्रेष्वर्थविवेकः स्याद् इतरेष्विति च स्थितिः ॥

who is speaking. A vulgar and a rustic character does not employ the same words as a refined city-bred man. The appropriate vocabulary is one of the chief conditions that call up the correct atmosphere. Inappropriate vocabulary which is a breach of Aucitya is the Doṣa called Apada. See S. K. Ā. I, 23, pp. 19-20. Bhoja's Vākyārthadoṣa called Virasa, which is borrowed by him from Rudraṭa, emphasises a principle of Rasa-aucitya. (See S. K. Ā. I, 50, p. 35.) Ratnesvara, commentator on the S. K. Ā., quotes here Ānandavardhana's verse on Aucitya and Anaucitya—अनौचित्याद्वते नान्यत् etc., and adds that the three following Upamā doṣas also are various instances of Anaucitya. Thirdly, the Doṣa called Viruddha (S. K. Ā. I, 54-57), Loka virodha, Kāla virodha etc., is also based on Aucitya. These are only more definite and particularised names for varieties of Anaucitya of Vastu or Artha. In the sub-class of Anumāna viruddha, Bhoja has a variety called Aucitya viruddha (see p. 40. S. K. Ā) and illustrates it by a case of an incorrect and inappropriate description of a low ordinary man, a Pāmara, as wearing refined silk-dress. Fourthly, a similar instance of Anaucitya of Artha-kalpana is mentioned by Bhoja in connection with his S'abdaguṇa Bhāvika. (S. K. Ā., p. 58.) Here is an instance of the larger Aucitya of Adaptation, which makes Guṇas of flaws. Besides this, there is a whole section of Vaisesika guṇas at the end of chapter I where it is shown that as a result of circumstance, special context and Aucitya, all the Doṣas may cease to be so and may even become Guṇas (S. K. Ā., pp. 74-120, see esp. p. 118).¹

अत्र स्त्रीत्वाद् औचित्यविरोधेऽपि तत्समयोचित्त्वाद् गुणत्वम् ।

S. K. Ā. p. 118.

¹ See also above pp. 202-3 and 211-2.

Aucitya figures to some extent in Bhoja's *Alāmkāra*-section also. Bhoja opens his list of *S'abdālāmkāras* with the elaboration of the idea of the choice of the appropriate language, *Bhāsaucitya*, which, he says, is an ornament or *Alāmkāra* called *Jāti*. Certain subjects are well expressed in Sanskrit; certain in *Prākṛt* or *Apabhramṣa*. There is also the appropriateness of country or province (*Desa*) and rank and culture of character (*Pātra*,-*uttama*; male, female etc.) which decides the language. Bhoja and Ratnesvara point out all these Aucityas which are seen already in the eighteenth chapter of Bharata's N.S. called *Bhāṣāvidhāna*. Bhoja himself uses the word Aucitya here and Ratnesvara clearly explains the Aucitya involved in this *Jāti S'abdālāmkāna*.¹ In chapter xi, Bhoja gives a *Prabandha-ubhaya-guṇa*, a comprehensive excellence of the *S'abda* and *Artha* of the whole work, called "language according to the character", पात्रानुरूपमाष्टव्यम्. What is this *Ānurūpya* except Aucitya? This *Prabandha-bhāsaucitya* is only the extension of the *Vākyālāmkāra* called *Jāti* (p. 432, vol. ii, S'ṭ. Pra. Mad. MS.). The second *S'abdālāmkāra* of Bhoja is also a principle of Aucitya. It is called *Gati*; it is the choice of the proper poetic form, verse (*padya*), prose (*gadya*), or mixed style (*campū*) and the choice of the proper metres suggestive of *Rasa* in the *padya*-class; this last is only another name for *Vṛttaucitya*. In explaining this *Gati*, Bhoja himself bases his *Alāmkāra* on Aucitya of *Artha* which he mentions twice here. (see S. K. Ā. II, 18 and 21.)

पदं गदं च मिशं च काव्यं यत् सा गतिः स्मृता ।

अर्थौचित्यादिभिः सापि वाग्लङ्कार इष्यते ॥ II, 18.

¹ I have spoken of these at greater length in the chapter on Bhoja and Aucitya in my book on Bhoja's *S'ringāraprakāśa*. (Vol. I, pp. 191-195.)

In chapter xi again Bhoja speaks of this, the 'proper metre', as the Prabandha-ubhaya-guṇa called 'metre according to idea'—अर्थानुरूपच्छन्दस्त्वम्.

“ अर्थानुरूपच्छन्दस्त्वम् इत्यनेन शृङ्गारे द्रुतविलम्बितादयः, वीरे वसन्ततिलकादयः, करुणे वैतालीयादयः, रौद्रे स्नग्धरादयः, सर्वत्र शार्दूल-विक्रीडितादयः निवन्धनीया इत्युपदिशति । ”

p. 432, vol. II. S'ṭ Pra. Mad. MS.

Bhoja speaks here of yet another similar principle of Aucitya, that again as a Prabandha-ubhaya-guṇa, called 'Rasa-anurūpa sandarbhatva'. See above, p. 200.

All these Aucityas, Bhoja does not fail to relate to Rasa; for he takes these principles of Aucitya as Doṣa-hāna, as Guṇa and as Alānkāra and all these three are, according to his statement, the means to secure the eternal presence of Rasa, Rasa-aviyoga.

Lastly Bhoja speaks of Anaucitya in the very story as available in the original source. He says that the poet must leave off those Doṣas or Anaucityas in the source which hinder Rasa and conceive the plot in a new manner. Bhoja calls this Prabandha-doṣa-hāna and Anaucitya-parihāra. (See above, p. 218-9). Says Bhoja :

“ तत्र (प्रबन्धे) दोषहानम् अनौचित्यादिपरिहारेण यथा मायाकैकेयी-दशरथाभ्यां रामः प्रवासितः न मातापितृभ्याम् इति निर्दोषदशरथे (राज-शेखरस्य बालरामायणे) ” | p. 410. Vol. II. S'ṭ. Pra. Mad. MS.

In his S. K. Ā. Bhoja has the above-quoted passage on p. 642 and he has also this Kārikā :

वाक्यवच्च प्रबन्धेषु रसालङ्कारसङ्करान् ।

निवेशयन्त्यनौचित्यपरिहारेण सूरयः ॥ V. 126, p. 418.

Compare Ānandavardhana III. 11 and Kuntaka IV, p. 224.

Kuntaka naturally speaks much of Aucitya which, we are given to understand by the Locana, was a term widely current in circles of Sahṛdayas of that time. Kuntaka was a younger contemporary of Abhinavagupta or wrote immediately after him. The word denoting the essence of poetry at that time seems to be 'Jīvita'. For we find the Locana itself rendering the 'Ātman' of Ānandavardhana as 'Jīvita' twice. Kuntaka uses the same word 'Jīvita' to praise his Vakrokti and soon Kṣemendra is to use the same to signify the place of Aucitya. The two main facts recognised by Kuntaka in poetry are the utterance and its embellishment or its strikingness called Alāṅkāra or Vakrokti. Besides these, he recognises certain general concepts which go to define his notion of poetry. Notable among these is the idea of Sāhitya. Along with Sāhitya, Kuntaka mentions two 'Sādhāraṇa Guṇas' called Aucitya and Saubhāgya. These general excellences pertaining to all styles of poetry are to be distinguished from the 'Asādhāraṇa Guṇas', special qualities, which go to distinguish styles into the graceful (sukumāra), the striking (victra), and the middling (madhyama). The Sādhāraṇa Guṇas, Aucitya and Saubhāgya, are of greater importance.

“ एवं प्रत्येकं प्रतिनियतगुणग्रामरमणीयं मार्गत्रितयं व्याख्याय साधारणगुणस्वरूपव्याख्यानार्थमाह— ॥ ” p. 72. V. J.

The first of these two Sādhāraṇa Guṇas, Aucitya, is thus defined in two verses :

आङ्गसेन स्वभावस्य महत्वं येन पोष्यते ।

प्रकारेण तदौचित्यम् उचिताख्यानजीवितम् ॥

यत्र वक्तुः प्रमातुर्वा वाच्यं शोभातिशायिना ।

आच्छाद्यते स्वभावेन तदप्यौचित्यमुच्यते ॥ V. J. I, 53-54..

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Both kinds of Aucitya are for heightening the power of expression, for developing the idea undertaken to be described. They are very general and comprehensive, referring to all aspects. Kuntaka describes Aucitya generally as उच्चिताख्यान—proper expression. Vide pp. 72-74. V. J.

Kuntaka grasps the supreme importance of Rasa and character, *i.e.*, Prakṛti or, as Kuntaka often says, Svabhāva. He accepts the Aucitya pertaining to these which has been spoken of by Bharata and Ānandavardhana. Other items of Aucitya also are shown by Kuntaka, and everywhere, he points out that all Aucitya is to develop the idea or Rasa. Firstly, defining the speciality of S'abda and Artha in Kāvya, Kuntaka points out the 'Pāramārthya' of these two. His S'abdapāramārthya is only the Aucitya or Dhvani of Pada or Paryāya and his Arthapāramārthya is nothing but Arthaucitya. His Arthapāramārthya comprises cases of the propriety of minor fancies—Pratibhaucitya. Explaining a case of the absence of this Arthapāramārthya, Kuntaka remarks that the fancy of the poet is contrary to the greatness of the character of Sītā and Rāma. This is a case of a breach of प्रकृत्यौचित्य. The test of this Aucitya is, according to Kuntaka, Rasa.

“ अत्र असकृत् प्रतिक्षणं कियद्य गन्तव्यमित्यभिधानलक्षणः परिस्पन्दः न स्वभावमहत्तामुन्मीलयति, न च रसपरिपोषाङ्गतां प्रतिपद्यते । यस्मात् सीतायाः सहजेन केनाप्यौचित्येन गन्तुमध्यवसितायाः सौकुमार्यादेवंविधं वस्तु हृदये परिस्फुरदपि वचनमारोहतीति सहृदयैः सम्भावयितुं न पार्यते । ” p. 21.

On page 28, mentioning the qualities in poetry which should vie with each other, *i.e.*, while explaining Sāhitya, Kuntaka refers to Vṛttyaucitya. This is either the Aucitya

of the Kaisikī and other Vṛttis or of the Vṛttis Upanāgarikā etc. The latter is the Aucitya of Rīti, Saṅghaṭanā, Guṇa or Varṇa and Kuntaka calls it Varṇavakratā, which he deals with at the beginning of Unmeṣa ii. This is a case of Varṇa-Saṅghaṭanā-dhvani of Ānandavardhana or Guṇaucitya of Kṣemendra. Kuntaka says that letters or sounds must be appropriate to the context and that certain letters unsuited to certain situations may help the idea and Rasa of other situations.

वर्गान्तयोगिनः स्पर्शः द्विरुक्ताः तलनादयः ।

शिष्टाश्च रादिसंयुक्ताः प्रस्तुतौचित्यशोभिनः ॥ V. J. II, 2..

“ते च कीदृशाः—प्रस्तुतौचित्यशोभिनः । प्रस्तुतं वर्णमानं वस्तु, तस्य यदौचित्यमुचितभावः, तेन शोभन्ते ये, ते तथोक्ताः । न पुनः वर्णसावर्णव्यसनितामात्रेण उपनिबद्धाः प्रस्तुतौचित्यम्लान(नि)कारिणः । प्रस्तुतौचित्यशोभित्वात् कुत्रचित्प्रस्तावे तादृशानेव अभ्यनुजानाति ।”

p. 80.¹

Following the principles of Alāṅkāraucitya pointed out by Ānandavardhana, Kuntaka speaks further of this Varṇavakratā, under which come S'abdālaṅkāras like Anuprāsa and Yamaka,

¹ *Vide* above p. 216, Ānandavardhana, III, 3-4. शबौ सरेफसंयोगौ etc. It is of this Aucitya of Varṇa that Pope speaks of in his Essay on Criticism :

'Tis not enough no harshness gives offence,
The sound must seem an echo of the sense.
Soft is the strain when Zephyr *gently blows*,
And the *smooth* stream in smoother numbers flows;
But when loud *surges lash* the sounding *shore*
The *hoarse rough* verse should like a *torrent roar*.

Hear how Timotheus 'varied Lays surprise,
And bid alternate *Passions* fall and rise.'

that Anuprāsas must not be written at a stretch and that the repeated letters must often be changed.

नातिनिर्बन्धविहिता नाप्यपेशलभूषिता ।
पूर्वावृत्तपरित्यागनूतनावर्त्तनोज्ज्वला ॥ II, 4.

The first principle of all Alāṅkāraucita is that figures must easily come of themselves, without the poet taking special effort for them. Says Kuntaka in the Vṛtti on the above Kārikā.

निर्बन्धशब्दोऽत्र व्यसनितायां वर्तते । तेन अतिनिर्बन्धे पुनः-
युनरावर्तनव्यसनितया न विहिता, अप्रयत्नविरचितेत्यर्थः । व्यसनितया
प्रयत्नविरचने हि प्रस्तुतौचित्यपरिहाणेः वाच्यवाचकयोः परस्परस्पर्धित्व-
लक्षणसाहित्यविरहः पर्यवस्थ्यति । p. 84.

Here Kuntaka speaks of what Ānandavardhana has said that Rasa is lost when special effort is taken to build a structure of alliteration.

रसाक्षिसतया यस्य बन्धः शक्यक्रियो भवेत् ।
अपृथग्यननिर्बन्धः सोऽलङ्कारो ध्वनौ मतः ॥ Dhva. Ā. II, 17.

रसं बन्धुमध्यवसितस्य कवेः योऽलङ्कारस्तां वासनामत्यूहा यता-
न्तरमास्थितस्य निष्पद्यते, स न रसाङ्गमिति । p. 86.

In the second line of the Kārikā, Kuntaka has said what Ānandavardhana has put in another form that the same sound effect should not be continued to a great length.

शृङ्गारस्याङ्गिनो यतादेकरूपानुबन्धनात् ।
सर्वेष्वेव प्रभेदेषु नानुप्रासः प्रकाशकः ॥ II, 15.

एकरूपत्वानुवन्धनं त्यक्त्वा विचित्रानुप्राप्तः अनुवध्यमानो न
दोषाय । Locana, p. 85.

See Kuntaka's *Vṛtti* also on p. 84. Kuntaka adds another point of Aucitya, namely that cacophony should be avoided. Concatenation of very unpleasant sounds like शीघ्रघ्राणाङ्ग्रि� etc., are not to be written at all. Kṣemendra quotes such verses of a poet of hundred and more works in his *Kavikāṇṭhābharaṇa* and condemns them as devoid of even a drop of *Camatkāra*. These sounds by nature, says Abhinavagupta in his *Abhinava bhāratī*, torture our ears, while there are other sounds that seem to pour nectar into our ears.

अन्यैरप्युक्तं (आनन्दवर्धनाचार्यैः) 'तेन वर्णा रसच्युतः'
(Dhva. Ā. III) इत्यादि । स्वभावतो हि केचन वर्णाः सन्तापयन्तीव ।
अन्ये तु निर्वापयन्तीव उपनागरिकोचिताः ; लोकगोचर एवायमर्थः ॥

p. 415, vol. III, Abhi. bhā. Mad. MS.

Of Yamakaucitya pointed out by Rudraṭa and by Ānandavardhana Kuntaka speaks thus :

औचित्ययुक्तम् आद्यादिनियतस्थानशोभि यत् ।

यमकं नाम ॥ II, 6-7.

औचित्यं वस्तुनः स्वभावोत्कर्षः, तेन युक्तं समन्वितम् । यत्र
यमकोपनिवन्धनव्यसनित्वेनाप्यौचित्यमपरिम्लानमित्यर्थः ॥

The few and rare cases of 'Rasavad Yamakas' are called by Kuntaka "समर्पकाणि यमकानि" p. 87.

The suggestive *Pratyaya* of Ānandavardhana is *Pratyaya-vayakrata*, having Aucitya to the context, according to Kuntaka. This is a case of *Pratyayaucitya*, the propriety of the definite *Pratyaya* or its effectiveness in suggesting the idea or emotion.

प्रस्तुतौचित्यविच्छिंति स्वमहिन्ना विकासयन् ।
प्रत्ययः पदमध्येऽन्यामुलासयति वक्रताम् ॥ II, 17.

किं कुर्वन् ? प्रस्तुतस्य वर्ण्यमानस्य वस्तुनो यदौचित्यम् उचित-
भावः तस्य विच्छित्तिमुपशोभां विकासयन् समुलासयन्—।

Here are given two instances of very proper, striking and suggestive use of the present participle: वेष्टद्वालाका घनाः and लिहात्कटक्षे दर्शौ ।

Līngadhvani or Līngavakratā or Līngaucitya is described on pp. 114-115; II, 23.

विशिष्टं योज्यते लिङ्गम् अन्यस्मिन् सम्भवत्यपि ।
यत्र विच्छित्तये सान्या वाच्यौचित्यानुसारतः ॥ II, 23.

कस्माकारणात्, वाच्यौचित्यानुसारतः । वाच्यस्य वर्ण्यमानस्य
वस्तुनो यदौचित्यम् पदार्थौचित्यमनुसृत्येत्यर्थः ।

Kuntaka thus often speaks of this Aucitya of every element to the idea (Vastu) or emotion (Rasa). He calls it Prastutau-citya or Svabhāvaucitya or Vastvaucitya. He speaks of it again while describing the fivefold Kriyāvaicityavakratva, II, 25, p. 227.

A case of Tense-Aucitya is mentioned by Kuntaka in II, 26. It is to promote the Aucitya of the idea to the Rasa that the poet adopts the कालवैचित्र्यवक्रता. Upagrahaucitya is dealt with also by Kuntaka. The poet chooses one of the two—Ātmanepada and Parasmaipada—on the score of Āucitya.

पदयोरुभयोरेकम् औचित्याद् विनियुज्यते ।
शोभायै यत्र जल्पन्ति तामुपग्रहवक्रताम् ॥

Unmeṣa III thus describes Prakṛtyaucitya which Kuntaka calls the Svabhāvaucitya of various beings and things.

भावानामपरिम्लान स्वभावौचित्यसुन्दरम् ।

चेतनानां जडानां च स्वरूपं द्विविधं स्मृतम् ॥

स्वजात्युचितहेवाकसमुल्लेखोज्जवलं परम् ॥ III, 5-7.

Of Vyavahāraaucitya or Lokavṛttaucitya, which idea is the basis of Bharata's Nātya, Kuntaka speaks in III, 9, p. 155. Thus we see how largely the idea of Aucitya looms in Kuntaka. As a matter of fact, in almost all cases of Kuntaka's Vakratā, the test or proof of the strikingness or charm is this Aucitya of the various elements with reference to the Vastu or Rasa the depicting of which is the work of the poet. Vakrokti is only another name for Aucitya! For Kuntaka says of Pada-aucitya that it is Pada-vakratā.

तत्र पदस्य तावदौचित्यं बहुविधभेदभिन्नो वक्रभावः ।

V. J. p. 76.

As more than once pointed out already, many of the instances of Ānandavardhana's Dhvani, Abhinavagupta's Vaicitrya mentioned in the Abhinavabhāratī, Kuntaka's Vakratā and Kṣemendra's Aucitya are identical. Many items of Vakratā mentioned by Kuntaka are seen in the Abhinavabhāratī as cases of Vaicitrya, with exactly the same or similar illustrations and Abhinavagupta says that the same idea is called Suptiṅgdhvani by Ānandavardhana and Subādivakratā by others.¹ There is bound to be this close relation between Aucitya, Dhvani and Vakratā. Criticising Kuntaka's definition of poetry as S'abda and Artha set in Vakrokti, Mahimabhaṭṭa says in V. V., Vimarasa I : 'The "out-of-the-way-ness" of poetic word and idea as

¹ See my article on Writers Quoted in the Abhinavabhāratī, *Journal of Oriental Research*, Vol. VI. pp. 219-22.

distinguished from those of Sāstra and Loka must either be the Aucitya, so very essential to Rasa which is the “Ātman” of poetry or be the Dhvani of Ānandavardhana. If therefore the new Vakaokti is only ‘Aucitya’ (which as a matter of fact figures largely in Kuntaka’s treatment of his subject), nothing new is said. If this is denied, the only other possibility is that Vakrokti is nothing but a new name for Dhvani which really seems to be the fact. For the same varieties and the same instances as given by Ānandavardhana are given by Kuntaka.’

यत्पुनः ‘शब्दार्थौ सहितौ’ इत्यादिना
 शास्त्रादिप्रसिद्धशब्दार्थोपनिबन्धव्यतिरेकि यद्वैचित्र्यं तन्मात्रलक्षणं वक्रत्वं
 नाम काव्यस्य जीवितमिति सहृदयमानिनः केचिदाचक्षते, तदप्यसमीचीनम् ।
 यतः प्रसिद्धोपनिबन्धनव्यतिरेकित्वमिदं शब्दार्थयोरौचित्यमात्रपर्यवसायि
 स्यात्, प्रसिद्धाभिधेयार्थव्यतिरेकि प्रतीयमानाभिव्यक्तिपरं वा स्यात् ।
 प्रसिद्धप्रस्थानातिरेकिणः शब्दार्थोपनिबन्धनवैचित्र्यस्य प्रकारान्तरासम्भवात् ।
 द्वितीयपक्षपरिग्रहे पुनः ध्वने-
 रेवेदं लक्षणमनया भज्ज्ञाभिहितं भवति, अभिन्नत्वात् वस्तुनः । अत एव
 चास्य त एव प्रभेदाः तान्येव उदाहरणानि तैरुपदर्शितानि ।

V. V. I, p. 28.

Mahimabhaṭṭa wrote in the same age, just after Abhinavagupta and Kuntaka. Mahimā accepts Rasa as supreme and also the Aucitya pertaining to Rasa, Bhāva and Mahimabhaṭṭa Prakṛti. He could not escape the idea of Aucitya which was in its season then. As his criticism of Kuntaka’s definition of poetry by Vakrokti shows, critics of his time were aware of only two things as specially distinguishing the poetic utterance from the ordinary or Sāstraic one, viz., Aucitya and Dhvani. Of these two, there is no need to specially

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speak of the former because Mahimā considers it as the supreme necessity in so far as Kāvya is accepted as utterance ensouled by Rasa. That is, according to Mahimā, there can be no opposition to Aucitya. It is only with Dhvani that he fights.

यतः प्रसिद्धोपनिबन्धनव्यतिरेकित्वमिदं शब्दार्थयोः औचित्यमात्र-
पर्यवसायि स्यात्, प्रसिद्धाभिधेयार्थव्यतिरेकि प्रतीयमानाभिव्यक्तिपरं वा
स्यात् । प्रसिद्धप्रस्थानातिरेकिणः शब्दाश्रोपनिबन्धनवैचित्र्यस्य प्रकारान्तरा-
सम्भवात् । तत्र आद्यस्तावत् पक्षः न शङ्कनीय एव । तस्य काव्यस्वरूप-
निरूपणसामर्थ्यसिद्धस्य पृथगुपादानवैयर्थ्यात् । विभावाद्युपनिबन्ध एव
हि कविव्यापारः, नापरः । ते च यथाशास्त्रम् उपनिबध्यमानाः रसाभिव्यक्तेः
निबन्धनभावं भजन्ते, नान्यथा । रसात्मकं च काव्यमिति कुतस्तत्र अनौ-
चित्यसंस्पर्शः संभाव्यते, यन्निरासार्थं काव्यलक्षणमाचक्षीरन् विचक्षणमन्याः ।

V. V. I, p. 28.

On the point of Rasa and the Aucitya of every element of expression to this Rasa, Mahimā is completely in agreement with Ānandavardhana. Ānandavardhana says that if there is one word which is Nirasa, devoid of Rasa, it is the greatest literary flaw, the Apasabda. Similarly all flaws are comprised in one common flaw, viz., hindrance to the realisation of Rasa. All Doṣas are hindrances to Rasa and Mahimā calls them by the common name Anaucitya. He quotes Ānandavardhana's memorable Kārikā on this subject.

कथञ्चिद्वा भिन्नक्रमतयापि अभिमतार्थसम्बन्धोपकल्पने प्रस्तुतार्थ-
प्रतीतेः विनितत्वात् तन्निबन्धनो रसास्वादोऽपि विनितः स्यात्, शब्द-
दोषाणाम् अनौचित्योपगमात्, तस्य च रसभङ्गहेतुत्वात् । यदाहुः

अनौचित्यादते नान्यद् रसभङ्गस्य कारणम् ।
प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा ॥

V. V. I, p. 31.

Certain ideas get certain writers as their brilliant exponents. Thus Sāhitya gets Kuntaka as its first great exponent. To Mahimā falls the share of expounding two ideas, Svabhāvokti and Doṣas. The most important part of Mahimā's work is chapter II of his V. V., devoted to a study of five important flaws of expression, on which the classic Kāvya Prakāśa, the model for later compilations, draws for its own Doṣaprakaraṇa to a great extent. These five flaws, and all others also, are only the many varieties of Anaucitya which means hindrance to Rasapratīti. For Aucitya of Rasa and Prakṛti is the greatest Guṇa, most essential for Kāvya. The absence of this Aucitya is the greatest Doṣa within which every other Doṣa is included. Aucitya and Anaucitya pertain to the content, i.e., Rasa and Artha or Vastu, as well as to the outer garment of the Rasa and Vastu, viz., the expression—S'abda. The former is Ābhyanṭara or Antarāṅga—internal, while the latter is Bahirāṅga—external. Even the unsuggestive or inappropriate metre is an Anaucitya, one belonging to the latter category. Among S'abdānaucityas, Mahimā says that five are to be specially noted; they are five Doṣas named Vidheyāvīmarsa, Prakramabhedā, Kramabhedā, Paunaruktya and Vācyāvacana.

इह खलु द्विविधमनौचित्यमुक्तम्, अर्थविषयं शब्दविषयं चेति ।
तत्र विभावानुभावव्यभिचारिणाम् अयथायथं रसेषु यो विनियोगः तन्मात्र-
लक्षणमेकम् अन्तरङ्गम् आदैरेवोक्तमिति नेह प्रतन्यते । अपरं पुनः बहिरङ्गं
बहुप्रकारं सम्भवति । तद्यथा विधेयाविमर्शः, प्रक्रमभेदः, क्रमभेदः,
पैनरुक्त्यं, वाच्यावचनं चेति । दुःश्रवत्वमपि वृत्तस्य शब्दानौचित्यमेव,

तस्याप्यनुप्रासादेरिव रसानुगुण्येण प्रवृत्तेरिष्टत्वात् ।
 एतस्य (अनौचित्यस्य) विवक्षितरसादिप्रतीतिविभविधायित्वं नाम सामान्य-
 लक्षणम् । . . . त एते विधेयाविमर्शादयो दोषा इत्यु-
 च्यन्ते । II. V. V. p. 37.

Kṣemendra was the pupil of Ācārya Abhinavagupta in poetics. Kṣemendra first wrote a work on Poetics called Kavikarṇikā¹ which is unfortunately lost to us. Perhaps in it he dealt with Rasa and Dhvani. Our sense of its loss is keen because, in his critical writings spared to us we find many a touch of originality. Kṣemendra's Kavikanṭhābharaṇa and Suvṛttatilaka have only slight and subsidiary interest for us. It is his Aucityavīcāracarcā we are concerned here with, a small work which yet belongs to the class of 'Prasthāna-works' like those of Bhāmaha, Daṇḍin, Vāmana, Ānandavardhana, Kuntaka and Mahimabhaṭṭa. As is plain from the above-gone survey of the concept of Aucitya, Kṣemendra is not the author of Aucitya, but, as in the case of Vakrokti and Kuntaka, Kṣemendra made Aucitya into a system, elaborating that concept and applying it to all parts of the Kāvya. Kṣemendra only worked out Ānandavardhana and Abhinavagupta in whose system he had his being. Abhinavagupta criticised those critics who glibly talked of Aucitya without reference to Rasa and Dhvani which alone render Aucitya intelligible. Just as Kuntaka's Vakrokti proceeds only after accepting Rasa as supreme and accepts also Dhvani, so also Kṣemendra's Aucitya. Kṣemendra first posits Rasa as the soul of poetry, as the thing whose presence makes Kāvya ; Aucitya is its life—'Jīvita'. The term 'Jīvita', as can be seen from the two quotations given above, was used

¹ *Vide* Au. V. C., K. M. Gucchaka 1, p. 115. S'1. 2.

by Abhinavagupta to denote Rasadhvani with Aucitya. Thus Abhinavagupta used both the words 'Ātman' and 'Jīvita' as interchangeable and as meaning generally the essence—सारभूतेऽर्थः. But Kṣemendra made a subtle distinction between Soul and Life, Rasa the Ātman and Aucitya the Life.¹ These two metaphorical names and the relation between them in metaphysical speculations point to the fact of the intimate relation between Rasa and Aucitya and of how both come into existence together. Kṣemendra's attitude to Rasa is thus plainly stated even in the opening :

औचित्यस्य चमत्कारकारिणश्चारुचर्वणे ।
रसजीवितभूतस्य विचारं कुरुतेऽधुना ॥ S'1. 3.

It is to explain Rasa, by which Kāvya is already explained, that Kṣemendra offers Aucitya. Aucitya is the very life of Rasa, the soul of poetry and this is the natural view of Aucitya in the texts of Ānandavardhana and Abhinavagupta. In a verse or in a Kāvya, Aucitya gives Camatkāra, Aucitya which is the life of Rasa. Rasa is the thing to which Aucitya is the greatest relation in which other things exist. He again says :

औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् । S'1. 5.
रसेन शृङ्गारादिना सिद्धस्य प्रसिद्धस्य काव्यस्य धातुवादरससिद्ध-
स्येव तज्जीवितं स्थिरमित्यर्थः । p. 115.

¹ Jayamāngalācārya's Kavis'iksā (Peterson's I Report, Last list, App. I, pp. 78-9) calls Aucitya the 'Jivita' of poetry.

औचित्यं श्लाघ्यते तत्र कविताजीवितोपमम् ।
कवयस्तदजानन्तः कथं स्युः कीर्तिभाजनम् ॥
Cf. also the Sāhityamimāmsā (TSS. 114, p. 154) : अल्यन्तं रक्षणीयं
स्यादौचित्यं काव्यजीवितम् ।

We had observed before that Aucitya is as unintelligible without Dhvani as without Rasa. As a matter of fact it had its greatest exposition at the hands of Ānandavardhana only as a supplementary idea in the system of Rasadhvani; for, to Ānandavardhana and Abhinavagupta, the Soul (Ātman) of poetry is 'ॐचित्यवद्दस्थ्वनिः' and the three are inseparable. But such an explicit mention and acceptance of Dhvani, as of Rasa, are not found in the Au. V. C. But Dhvani is all throughout implied. We had said that the test and proof of Aucitya is Dhvani, the *suggestion* of Rasa or idea. Showing the propriety of Pada (which is a case of Padadhvani with Ānandavardhana), *i.e.*, Padaucitya in a verse, Kṣemendra says that Aucitya in that word pleases us because that word in particular *suggests* the state of separation and the consequent suffering, *i.e.*, the Vipralambha Rasa : विरहावस्थासूचकं 'कृशा-ङ्ग्या:' इति पदं परमौचित्यं पुष्णाति । Similarly in all instances of all kinds of Aucitya, Kṣemendra must have sufficiently and clearly based his explanations of Aucitya scientifically on the principle of Dhvani. For, it is from Ānandavardhana that the concept of Aucitya took new life.

In most cases, Dhvani, Vakrokti and Aucitya are merely the more specific names for the Camatkāra in a certain point. In his commentary on chapter XV, the opening chapter of the Vācikābhinaya section of the Nātyasāstra, Abhinavagupta uses another word for this Camatkāra, *viz.*, Vaicitrya, strikingness or beauty or charm. Bharata gives ten grammatical divisions of words and Abhinavagupta says that everything in poetry, gender, number, name, case etc., has to be 'vicitra', wonderful or striking. Having explained the Vaicitrya of all elements of language in poetry, Abhinavagupta reconciles to this Vaicitrya of his the Dhvani of Sup, Ting, Vacana etc., of Ānandavardhana (Ud. III) and the Vakratā of Sup. etc., of others

(Anye) meaning Kuntaka or those of whose ideas Kuntaka is the systematic exponent.¹ To these can be reconciled Kṣemendra's Aucitya of Pada, Kriyā, Kāraka, Liṅga, Vacana, Upasarga, Nipāta etc. Again Suṛtingdhvani, Subādivakratā, Subādivaicitrya or Subādyaucitya is the same as some of the ten different kinds of Camatkāra, Camatkāra in S'abda, in Artha etc., given by Kṣemendra in the third section of his *Kavikāṇṭhābharaṇa*. As a matter of fact there is nothing new in Kṣemendra's Aucitya of Pada etc., except appreciation under a different name of the same points mentioned by Ānandavardhana in Uddyota III of his work under the heads of Dhvani of Pada, Sup. etc., forming the numerous parts of the Vyañjaka. The Au. V. C. is vastly indebted to the third chapter of the Dhva. Ā. On the subject of Rasaucitya alone, while explaining Viruddha rasa samāvesa, combining of two contradictory sentiments, Kṣemendra quotes Ānandavardhana's verse on the subject. (p. 134. Au. V. C.) Except for this one quotation, it must be stated that in this tract of his which only works out Ānandavardhana's ideas, Kṣemendra has not paid adequate homage to Ānandavardhana. He grows eloquent on Aucitya in the opening but strangely does not even quote the famous verse of Ānandavardhana, अनौचित्यादृते नान्यत् etc.

Kṣemendra has elaborated and pointed out some more principles of Aucitya in the wider sphere of thought—Artha and Arthasandarbha. Most of the things in this class like Aucityas of Desa, Kāla, Vrata, Tattva, Sattva, Svabhāva, Sārasaṅgraha and Avasthā are comprehended in Prakṛtyaucitya and in the absence of the flaw of Loka-āgama-virodha,

¹ *Vide* p. 367, Vol. II, chap. xiv. Abhi. Bhā. Mad. MS. *Vide* also my article on Writers Quoted in the Abhi. Bhā. in the *Journal of Oriental Research*, Madras, Vol. VI, Part III, p. 221. See also above, this same chapter on this point.

which is pointed out by all writers from Bhāmaha and Daṇḍin, which is part of Aucitya, and can be said to be generally included in Prakṛtyaucitya itself which is as old as Bharata or can be separately called as Lokasvabhāuaucitya. The Pratibhāucitya given by Kṣemendra concerns with the minor 'fancies' and not with poetic imagination or genius as a whole. Similarly innumerable items of Aucitya can be elaborated and so does Kṣemendra say in the end : 'अन्येषु काव्याङ्गेषु अनयैव दिशा स्वयमौचित्यम् उत्प्रेक्षणीयम् । तदुदाहरणान्यानन्यात् न प्रदर्शितानीत्यलमति-प्रसङ्गेन ।' p. 60. As for instance, the propriety of metre, Vṛttaucitya, is an interesting study. Bharata has spoken of it in his chapters on Vṛttas and Dhruvās, xvi and xxxii. Abhinavagupta quotes in his Abhi. Bhā. Kātyāyana, an old writer on metres, on the appropriateness of certain metres to certain subjects, moods and situations.

वीरस्य भुजदण्डानां वर्णने संग्रहा भवेत् । etc.¹

Kṣemendra reserves this subject for special treatment in his Suvṛttatilaka. (Vinyāsa iii. S'ls. 7-16).

काव्ये रसानुसारेण वर्णनानुगुणेन च ।
कुर्वीत सर्ववृत्तानां विनियोगं विभागवित् ॥

वृत्तरक्षावली कामाद् अस्थाने विनियेशिता ।
कथयत्यज्ञतामेव मेरवलेव गले कृता ॥ etc.

Kṣemendra then goes to explain with illustrations what situations and subjects should be depicted in what metres. Though there is bound to be a large amount of subjectivism

¹ *Vide Journal of Oriental Research*, Madras, Vol. VI, Part III., p. 223, my article on Writers Quoted in the Abi. Bhārati.

and impressionism in this study, though, even as regards the question of relation of Rāgas and Rasas in music, in this enquiry also, it may be that one same metre has many emotional significances, there is some truth in some principles of Vṛttaucitya like the association of long metres like Sragdharā with descriptions of war, Vīra, Raudra and Bībhatsa Rasas and the use of Anuṣṭubhs for narration, brief summing up and pointed speech.

The concept of Aucitya was born as a supplement to Rasa and Dhvani and is so developed by Kṣemendra, though it must be stated that the latter, Dhvani, is not specifically spoken of by him. From the verses in the beginning which state the doctrine of Aucitya in general, it is plain, that like Rasa and Dhvani, Aucitya came in as a severe criticism of a merely physical or 'materialistic' or a jeweller's philosophy of poetry which made much only of Alaṅkāras and Guṇas. This is true not of the critical literature of Kṣemendra's time; for Rasa had been established firmly as the soul of poetry in poetics and the discussion yet going on was only on the process of the realisation of that Rasa, whether it was Dhvani, Anumāna, Bhāvanā and Bhōga or Tātparya and so on. But it is true of literary practice, of what the poets themselves were doing. Kṣemendra's Aucitya is another and final criticism of Alaṅkāras.

काव्यस्यालमलङ्करैः किं मिथ्यागणितैर्गुणैः ।

यस्य जीवितमौचित्यं विचिन्त्यापि न दृश्यते ॥

अलङ्करास्त्वलङ्काराः गुणा एव गुणास्सदा ।

औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् ॥ S'ls. 4-5.

उचितस्थानविन्यासादलङ्कृतिरलङ्कृतिः ।

औचित्यादच्युता नित्यं भवन्त्येव गुणा गुणाः ॥ S'l. 6.

अलङ्कृतिरुचितस्थानविन्यासादलङ्कर्तुं क्षमा भवति, अन्यथा त्वलङ्कृतिव्यपदेशमेव न लभते । तद्वदौचित्यादपरिच्युता गुणाः गुणतामा-सादयन्ति, अन्यथा पुनरगुणा एव । p. 116.

An illustrative verse (which elaborates, as pointed out at the beginning of this paper, a verse on the same subject in Bharata) is also cited by Kṣemendra :

कण्ठे मेखलया, नितम्बफलके तारेण हारेण वा
पाणौ नूपुरबन्धनेन, चरणे केयूरपाशेन वा ।
शैर्येण प्रणते, रिपौ करुणया, नायन्ति के हास्यताम्
औचित्येन विना रुचि प्रतनुते नालङ्कृतिनो गुणाः ॥

Bharata xxiii. 64 :

अदेशजो हि वेषस्तु न शोभां जनयिष्यति ।
मेखलोरसिबन्धे च हास्यायैवोपचायते ॥

Bharata says this in respect of music also where the alaṅkāras of music must be utilized only according to Rasa.

एभिरलङ्कर्तव्या गीतिर्वर्णाविरोधेन ।
स्थाने चालङ्कारं कुर्यात् न ह्युरसि काञ्चिकां वध्येत् ॥

N. S. xxxix, 73-4, p. 335-6 Kasi edn.

Thus well has it been said by Ānandavardhana that Aucitya is the greatest secret of Rasa and Anaucitya, the greatest enemy.

The section on Poetics in the Agni purāṇa contains little by way of any development of the concept of Aucitya ; but it is also noticed here because it shows some ingenious and original reshuffling of concepts and gives this concept of Aucitya as an Alaṅkāra of both S'abda and Artha, an Ubhayālaṅkāra. 345/2 and 5.

The Agni
purāṇa

प्रशस्तिः कान्तिरौचित्यं संक्षेपो यावदर्थता ।

अभिव्यक्तिरिति व्यक्तं षड्भेदास्तस्य जाग्रति ॥

यथा वस्तु तथा रीतिः य(त)था वृत्तिः त(य)था रसः ।

ऊर्जस्त्विमृदुसन्दर्भादौचित्यमुपजायते ॥

“ Riti in accordance with theme and Vṛtti in accordance with Rasa ; expression, forceful or soft (as occasion demands)—thus is Aucitya engendered.”

The unpublished Rasārṇavālaṅkāra (Mad. MS.) of Prakāsavarṣa is somewhat important. It is another work which Prakāsavarṣa speaks of Aucitya as a whole as an Alaṅkāra, but differs from the Agni purāṇa in holding it as a S'abdālaṅkāra.

श्लेषश्चित्रं तथौचित्यं प्रशोत्तरप्रहेलिका ।

शब्दालङ्कृतयः स्पष्टमष्टादश मनीषिभिः ॥

p. 16. Mad. MS.

Some valuable ideas on Aucitya are also given by Prakāsavarṣa. He defines Aucitya as the spirit of mutual help between sound and sense, between word and idea, S'abda and Artha, and as an element which makes poetry great. He adds that to Sahṛdayas, Anaucitya is the greatest offence.

उपकार्योपकारत्वं यत्र शब्दार्थयोर्भवेत् ।

उत्कर्षाधायकं . . .ैः (प्राज्ञैः) औचित्यं तत्पकीर्तिम् ॥

अनौचित्यात् किमन्योऽस्ति तिरस्कारस्सचेतसाम् ॥

Prakāsavarṣa gives a new twofold classification of Aucitya but does not explain the varieties further. He says that others have said enough on this subject.¹

There is one more point to be considered before closing this account of Aucitya. Bharata has said² that Hāsyā Rasa or the sentiment of laughter is produced by Anaucitya and Hāsyā Anukṛti and Ābhāsa. It has been pointed out above that Abhinavagupta remarks in his Locana that Anaucitya is at the root of Ābhāsa, as in the case of the Sṛṅgārābhāsa of Rāvaṇa for Sītā. We can only laugh at it. So it is that Laulya, which is proposed as a Rasa by some, is made by Abhinavagupta an accessory in Hāsyā Rasa.³ In the Abhinava bhāratī on the text of Bharata which explains the origin of Hāsyā Rasa, Abhinavagupta discusses what constitutes the basis of the comic and points out that Anaucitya is at the root of the comic.⁴ Aucitya is Rasa and Anaucitya is Rasābhāsa and Hāsyā Rasa. The illustrative verse quoted by Kṣemendra gives a series of Anaucitya and concludes 'नायान्ति के हास्यताम्'. Surely one with a girdle round the neck and a necklace at the foot will be laughed at. So it is that Bharata also says :

मेखलोरसि बन्धे च हास्यायैवोपजायते । xxiii, 69.

This takes us to another aspect of poetry and of Aucitya. In poetry of Rasa, Aucitya is the very life, Jīvita ; but in

¹ Vide *Journal of Oriental Research*, Vol. VIII. Part 3 for an account of Prakāsavarṣa and his work.

² N. S. VI, p. 296 Gaek. edn.

³ Vide p. 342, Abhi. Bhā., Gaek. edn.

⁴ Pp. 296-297. Abhi. Bhā.. Gaek. edn. A study of mine on the Comic Element in Skr. Literature (on the theory of Hāsyā and its treatment by poets) will be published.

comic writing, the very life of its Rasa, *i.e.*, Rasābhāsa or Hāsyā Rasa, is Anaucitya. Anaucitya is the secret of comic writing. We can well say :

चार्वनौचित्यमेवैका हास्यस्योपनिषत्परा ।
अनौचित्यं रसाभासकाव्यस्य स्थिरजीवितम् ॥

It is only with various forms of Anaucitya that Hāsyā can be developed; all Doṣas of speech and thought occur in S'akāra and we have already pointed out above how Nyūnopamā and Adhikopamā are the secrets of satire and parody. Inappropriateness is at the root of all varieties of the ridiculous and the laughable, and this has been shown by Abhinavagupta in his Abhi. Bhā. :

अनौचित्यप्रवृत्तिकृतमेव हि हास्यविभावन्वम् ।

p. 297. Gaek. edn.

Thus Anaucitya is the Aucitya in Hāsyā Rasa. This Aucitya is that aspect called 'adaptation' by virtue of which, flaws become excellences, by change of circumstances. The incoherent and the inappropriate themselves become appropriate. Just as S'rutiḍuṣṭa, a flaw in Sṛṅgāra, is a great Guṇa in Raudra and this adaptation is one Aucitya, so also Anaucitya which spoils all Rasas, and is the greatest Rasadoṣa, is the greatest Rasaguṇa in Hāsyā. This is of course said of the fundamental basis, the root cause, Vibhāva, of Hāsyā Rasa and of those conditions of inappropriateness, oddities and ludicrousness which are the stuff of which Hāsyā is made. And in the delineation of this Anaucitya itself producing Hāsyā, in expression and in all other parts, principles of internal Aucitya have to be observed. There are two old verses on this subject of how Anaucitya becomes Aucitya,

of how *Doṣas* become *Guṇas* and of how adaptation and appropriateness are the only rule.

सामान्यसुन्दरीणां विभ्रममावहत्यविनय एव ।

धूम एव प्रज्वलितानां मधुरो भवति सुरभिदारूणाम् ॥

(*Chāyā* of a *Prākṛt* *Gāthā*).

अन्यदा भूषणं पुंसः क्षमा लज्जेव योषिताम् ।

पराक्रमः परिभवे वैयात्यं सुरतेष्विव ॥

Māgha. S'. V. II, 44.

It is all some kind of relativity in the realm of poetry. There is no absolute *Guṇa* and *Doṣa* but only *Ucita* and *Anucita*; and the poet takes up even *Anaucitya* to make *Aucitya* out of it. The poet's attitude is as free and open in this respect as in respect of the question of morality in poetry.

It is this *Aucitya* which Robert Bridges speaks of in his essay on Poetic Diction under the name ' Keeping ', a concept borrowed from Painting and which he describes as the ' harmonising of medium '. The following line of his explains his idea further: ' But in Aesthetic no Property is absurd if it is in keeping '. Bridges speaks here of absurdity (*Doṣa*) ceasing to be so and becoming a *Guṇa* (*Vaiśeṣika*) because of *Aucitya* (keeping).

Three doctrines form the great and noteworthy contributions of Sanskrit *Alaṅkāra* Literature to the world's literature

Conclusion on Literary Criticism. They are *Rasa*, *Dhvani* and *Aucitya*.¹ *Aucitya* is a very large principle

within whose orbit comes everything else. The *Aucitya*-rule of criticism is obeyed by all others, including *Rasa*.

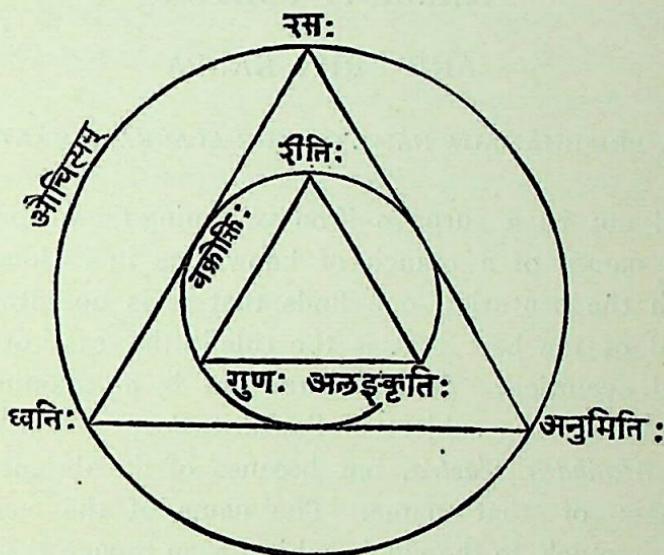
¹ A survey and review of Western Literary Criticism from Aristotle to Abercrombie from the point of view of Skr. *Alaṅkāra* *Sāstra* has been made by me in a separate study.

Mahāmahopādhyāya Professor S. Kuppuswami Sastriar puts the whole evolution of Skr. Poetics from Alānkāra to Aucitya in a Kārikā and illustrates it with a graph. Within the big circle of Kṣemendra's Aucitya, there are three viewpoints in the shape of a triangle. The topmost point of the triangle is the undisputed Rasa of Bharata, which Ānandavardhana and Abhinavagupta accept as the 'Soul' of poetry and which critics of Dhvani like Bhaṭṭa Nāyaka and Mahimabhaṭṭa and other theorists like Kuntaka accept. Lower down, the two points of the triangle are the two prominent theories, opposed to each other, regarding the process of realising Rasa, *viz.*, the Dhvani of Ānandavardhana and the Anumiti of Mahimabhaṭṭa. Anumiti is mentioned only as 'upalakṣaṇa' and it stands for other anti-dhvani theories also, like the Bhāvanā and Bhoga of Bhaṭṭa Nāyaka, Tātparya etc. Within this triangle is a smaller circle named after the Vakrokti of Kuntaka. This circle again contains a triangle within it, the topmost point of which is Vāmana's Rīti, a concept decidedly superior to and more comprehensive than the two lower points called Guna and Alānkāra of Daṇḍin and Bhāmaha. Beginning with Alānkāra, the theories get superior or more comprehensive one by one. The Alānkāra-guṇa-rīti modes of criticism deal with diction and style in the lower sense of the terms and are classed under one bigger current of the study of form culminating in the comprehensive Vakrokti-circle of Kuntaka, which is also an approach to poetry from the formal side. The next, the bigger triangle begins the current of the study of the content, of the inner essence of poetry, *viz.*, Rasa and the process, the technique by which the poet delineates it and the Sahṛdaya gets it. All these are comprehended in the outermost circle of Aucitya which pertains to Rasa and everything else in

Kāvya. All the other theories only run at the back of Aucitya which leads the van. If there is a harmony or a beauty as such, innate in every part of a great poetry, it is this Auciti.

The Kārikā and the graph explained above are given below :

“ औचितीमनुधावन्ति सर्वे ध्वनिरसोन्नयाः ।
 गुणालङ्कृतिरीतीनां नयाश्वान्नजुवाङ्मयाः ॥ ”



Mm. Prof. S. Kuppuswāmi Sāstriar

THE EVOLUTION OF THE NAMES OF
SANSKRIT POETICS
AND KRIYĀ-KALPA

A PRE-BHĀMAHA NAME OF THE ALĀNKĀRA SĀSTRA

IT will not be a surprise if on examining the history of the several names of a branch of knowledge in its long course through the centuries, one finds that it is not always the survival of the best that is the rule in the realm of nomenclatural evolution. This is borne out by an examination of the names of the subject of Sanskrit Poetics also which is called *Alankāra Sāstra*, not because of the absolute appropriateness of that name. The name of the concept of *Alankāra* stuck to the whole subject even though the concept itself got dethroned after a time.

In English the subject called Literary Criticism has the old name Poetics or the Study of Poetry and we have Aristotle's work on the subject called Poetics. In Sanskrit, the most common name for the subject and as a matter of fact, the only name which finally stood, is *Alankāra Sāstra*. Sometimes we have in its place the name *Sāhitya Vidyā*. “पञ्चमी साहित्यविद्या इति यायावरीयः” says Rājasēkhara. (K. M. p. 4). The name *Sāhitya* is very much later than the name *Alankāra*. It was evidently born out of Grammar and it slowly

came to denote poetry itself upon the basis of Bhāmaha's definition of poetry¹:

शब्दार्थैँ सहितौ काव्यम् । I, 16. K. A.

Sāhitya was gaining some importance after the time of Ānandavardhana. It was taken up by two prominent writers who came immediately after Abhinavagupta, namely, Bhoja and Kuntaka. Sometime afterwards, we had the first regular work on Poetics which took the name Sāhitya, namely, the Sāhitya Mīmāṃsā of Ruyyaka. After this, the word was in greater use and in later Alāṅkāra literature one of the most important works had this name, namely, the Sāhityadarpaṇa of Visvanātha. Whenever accomplishments of men of taste were referred to, the word Sāhitya was always used along with Saṅgīta. Though not as old as Alāṅkāra, Sāhitya is the only name of Sanskrit poetics, which became as common as Alāṅkāra.

Sāhitya means the poetic harmony, the beautiful mutual appropriateness, the perfect mutual understanding, of S'abda and Artha. The concept is of great significance and I have dealt with it and its history in a chapter in my book 'Bhoja's S'ringāra Prakāśa.' Compared with Sāhitya, the name Alāṅkāra is of less poetic worth. It is a reminder of that stage in the history of Sanskrit Poetics when the concept of Alāṅkāra was sitting high on the throne of poetic expression. The Alāṅkāra-age of Sanskrit Poetics is much older than Bhāmaha and lived up to the time of Udbhaṭa, Vāmana and Rudraṭa. Its last great votaries were Bhoja and Kuntaka. Bhāmaha's work is called Kāvyālāṅkāra; Udbhaṭa, who commented upon Bhāmaha, names his independent work on the subject as Kāvyālāṅkāra-sārasaṅgraha; Vāmana and Rudraṭa only follow and name

¹ See my thesis Bhoja's S'ringāra Prakāśa, Vol. I, pt. 1, pp. 87-110.

their works also as Kāvyālaṅkāra. Though Daṇḍin seems to be an exception, he only proves the rule; for, though he calls his work Kāvyādarsa or Mirror of Poetry, he is the writer who pays the greatest tribute to Alaṅkāra. These ancients, the Alaṅkāra-vādins, took Alaṅkāra as the beautiful expression and as the distinguishing mark of poetry, and considered even the Rasas as only subserving this beauty of expression. Bhoja ardently walks behind Daṇḍin and in his stupendous Sṛṅgāra-prakāśa, erects a new and huge throne for Alaṅkāra. Guṇas Alaṅkāras, Rītis, Vṛttis, Sandhis, Lakṣaṇas, Rasas, Language, Metre, Form of composition, namely, epic, drama etc.,—why, everything is Alaṅkāra to Bhoja.¹ The Alaṅkāra-age of Sanskrit Poetics which can roughly be marked off as ending with Rudraṭa, is also a very significant period in the history of Sanskrit Poetics. For, it is the analysis of the Alaṅkāras that led to the rise of Vakrokti and in another direction through such Alaṅkāras as Dīpaka, Samāsokti, Paryāyokta containing a suggested element, gave rise to the concept of suggestion, Dhvani. Vakrokti is a continuation of Alaṅkāra; its greatest exponent, Kuntaka, describes his work, the Vakrokti Jīvita as Kāvyālaṅkāra.

काव्यस्यायमलङ्कारः कोऽप्यपूर्वो विधीयते । I. 2.

ग्रन्थस्यास्य अलङ्कार इत्यमिधानम् । Vṛtti. p. 3.

V. J., De's Edn.

It is as a result of the importance of this Alaṅkāra-stage of Sanskrit Poetics that the whole system got itself named after one of the several elements of poetry, Alaṅkāra. Says Kumārasvāmin :

¹ See my Bhoja's Sṛṅgāra Prakāśa, Vol. I, pt. ii, chapter on Bhoja's Conception of Alaṅkāra.

यद्यपि रसालङ्काराद्यनेकविषयमिदं शास्त्रं तथापि च्छत्रिन्यायेन
 अलङ्कारशास्त्रमुच्यते ।

p. 3, Ratnāpaṇa on the Pratāparudrīya ; Bālamanoramā Edn.

At the hands of Vāmana, Alāṅkāra gained greater proportions ; it expanded and attained greater significance and beauty. It came to him from Daṇḍin and when he turned that stone of Alāṅkāra handed to him, he found it flashing diverse hues. He realized that it meant Beauty. It had come to mean not only the small graces of the S'abdālaṅkāras and the figures of speech called Arthālaṅkāras but also the absence of all flaws and the presence of all excellences, in fact the sum-total of the beauty of poetic utterance as such, distinguished from other utterances. To Vāmana, Alāṅkāra was Beauty, *Saundarya*.

For the nonce, it seems as if Poetics has got a new and comprehensive name, *Saundarya Sāstra*. The word 'Sundara', the Beautiful, baffles analysis. We have to resign to the magic of the poet's genius ultimately, to what Bhaṭṭa Nāyaka and Kuntaka would call *Kavivyāpāra*. *Sundara* and *Saundarya* are words which Abhinavagupta uses very often in his descriptions of poetry in the Locana on the Dhvanyāloka. The synonym *Cāru* (चारु) is also used by Ānandavardhana.

1. शब्दगताः चारुत्वहेतवः p. 5 Ānandavardhana. काम-
 नीयकं and चारुत्वहेतु p. 8 Ānandavardhana. काव्यस्य हि ललितो-
 चित्सन्निवेशचारुणः p. 13 Ānandavardhana. विविधविशिष्टवाच्य-
 वाचकरचनाप्रपञ्चचारुणः p. 27 Ānandavardhana.

2. प्रतिभा अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा । तस्या विशेषो रसावेश-
 वैशद्यसौन्दर्यकाव्यनिर्माणक्षमत्वम् । Abhinavagupta, Locana, p. 29.

न हि त्वया रिपवो हता इति याद्वग्नलङ्कृतोऽयं वाक्यार्थः ताद-
 गयम् ; अपि तु सुन्दरीभूतः । *Ibid.* p. 72.

Beauty is the primary factor and in its absence neither *Alaṅkāra* nor *Dhvani* can have any claim to be called such or make for poetry.

तथाजातीयानामिति । चारुत्वातिशयवताम् इत्यर्थः । सुलक्षिता
 इति यस्तिक्लैषां तद्विनिष्टुक्तं रूपम्, न तत् काव्येऽभ्यर्थनीयम् । उपमा
 हि 'यथा गौः तथा गवयः' इति । (रूपकम्) 'गौः वाहीकः' इति ।
 क्षेषः 'द्विर्वचनेऽचिं' इति तन्त्रात्मकः । . . . एवमन्यत् ।
 न चैवमादि काव्योपयोगीति । Abhinavagupta, Locana, p. 210.

This is said of *Alaṅkāra* by Abhinavagupta and the point is stressed by Bhoja also in his *Sṛṅgāraprakāsa* (Chap. XI, p. 371, Vol. II, Madras MS.), where he says that the statement धूमोऽयमग्नेः cannot be considered any *Alaṅkāra*, because it is devoid of the primary characteristic common to all *Alaṅkāras* (*Alaṅkāra-sāmānya-lakṣaṇa*), namely, *S'obhā*, which is Beauty. Such a significant interpretation, Bhoja gives to Daṇḍin's description of *Alaṅkāra*, काव्यशोभाकरान् धर्मान् अलङ्कारान् प्रचक्षते । The point is further stressed in a well-known passage by Appayya Dīkṣita in his *Citra mīmāṃsā*.

सर्वोऽपि व्यलङ्कारः कविसमयप्रसिद्धयनुरोधेन हृत्यतया काव्यशोभा-
 कर एव अलङ्कारातां भजते । अतः 'गोसद्वशः गवयः' इति नोपमा ।

p. 6. N. S. Edn.

The same condition of the necessity of beauty applies to *Dhvani* also. It is not enough if one tries to point out in a case the existence of some technical *Dhvani*. Even *Dhvani* has to be beautiful.

गुणालङ्कारौचित्यसुन्दरशब्दार्थशरीरस्य सति ध्वननात्मनि आत्मनि
 काव्यरूपताव्यवहारः । Locana, p. 17.

Commenting on Ānandavardhana's

विविधविशिष्टवाच्यवाचकरचनाप्रपञ्चचारुणः काव्यस्य

etc., (p. 27, Dhva. Ā.)

Abhinavagupta says :

तेन सर्वत्रापि न ध्वननसङ्घावेऽपि तथा व्यवहारः

etc., Locana, p. 28.

Therefore the poetic beauty is the real soul of poetic expression. Abhinavagupta accepts that Beauty is the essence, the soul of the art.

यच्चोक्तम्—‘चारुत्वप्रतीतिस्तर्हि काव्यस्य आत्मा स्यात्’ इति, तदङ्गीकुर्म एव । नास्ति खल्वयं विवाद इति । p. 33, Locana.

It is this Beauty that is otherwise called *Camatkāra* on which word Visvesvara, the author of the *Camatkāracandrikā*, takes his stand. The words *Vicchitti*, *Vaicityra*, and even the word *Vakratā* finally mean only Beauty. It is the same, the beautiful in poetry, that is meant by the *Ramaṇīya* in Jagannātha's definition of poetry. From this point of view, it seems that there was good chance for a new name for Poetics, namely *Saundarya Sāstra*, but it did not come up. The name *Saundarya Sāstra* would correspond to the western name Aesthetics. In the western literature on the subject, the words, the *Beautiful* and the *Sublime*, are met with. There are the works such as that of Longinus on the Sublime. One whole chapter, in his work, ‘What is Art?’, is devoted by Tolstoy to an examination of the works on Beauty. But the study of Beauty and Sublimity, Aesthetics or *Saundarya Sāstra*, does not strictly mean Poetics but embraces the critical appreciation of all Fine Arts, including sculpture, painting and music.

In Uddyota I and elsewhere, Ānandavardhana refers to writers on Poetics as Kāvya-lakṣaṇa-kārins, for, those who wrote on poetry did so with the idea of defining Poetry. (Dhva. Ā. pp. 8, 10, etc.) And *Kāvya-lakṣaṇa* can also be taken as a general appellation applied to Poetics in the days of the reign of Alānkāra and even earlier. Bhāmaha, who opens his work with the words—

काव्यालङ्कार इत्येष यथाबुद्धि विधीयते ।

closes it thus with the name Kāvya-lakṣaṇa :

अवगम्य स्वधिया च काव्यलक्ष्म ।

Daṇḍin proposes in 1. 2 of his work to write Kāvya-lakṣaṇa :

यथासामर्थ्यमस्माभिः क्रियते काव्यलक्षणम् ।

All these names, Kāvya-lakṣaṇa, Alānkāra and Sāhitya, are however later names. Before Bhāmaha and before the names Alānkāra and the much less definite Kāvya-lakṣaṇa came into vogue, what was the name of the subject of Sanskrit Poetics?

It is the list of the sixty-four arts—Catuṣṣaṣṭi Kalāḥ—given by Vātsyāyana in his Kāmasūtras that gives out the first glimmer in this connection. After mentioning 'the composing of poetry'—Kāvya kriyā—and two of the subjects helpful to that purpose namely, Lexicon (Abhidhāna kosa) and Prosody (Chandojñāna), Vātsyāyana gives a subject called KRIYĀ-KALPA. (I. iii. 16, p. 32.) What does this Kriyā-kalpa mean? Coming close upon composing of poetry, Lexicon and Prosody, it is very likely that Kriyā-kalpa

is a subject related to literature and poetry. A reference to the Jayamangalā upon this reveals to us that Kriyā-kalpa means Poetics or Alaṅkāra Sāstra. क्रियाकल्प इति काव्यकरण-विधिः, काव्यलङ्घार इत्यर्थः । नितयमपि (i.e. Abhidhāna, Chandas and Alaṅkāra) काव्यक्रियाङ्गं, परकाव्यावबोधार्थं च । p. 39. To explain, Kriyā-kalpa must be expanded into Kāvya-kriyā-kalpa, a practical treatise showing the way to compose poems.

The name Kriyā-kalpa consists of the two words—Kriyā meaning *kāvya-kriyā* and Kalpa meaning *vidhi*. Kriyā-kalpa is the correct word. Śrīdhara's commentary on the Bhāgavata reads it wrongly as Kriyā-vikalpa and that wrong form is given in the list of sixty-four kalās in the S'abdakalpadruma and the Vācaspatya, both of which reproduce from Śrīdhara. Relying on this reading, Mr. P. K. Acharya, in an article on Fine Arts in the *Indian Historical Quarterly*, (Vol. V, p. 206), says that Kriyāvikalpa is the art of "derivation and conjugation of verbs in various ways" and that "it refers to grammar and poetics as Yasodhara says"! If the reading Kriyā-vikalpa is taken as correct and is interpreted as verbs and their derivation and conjugation, where does Poetics come in? And nobody says that it refers to grammar.

The Lalita vistara's list of Kalās mentions this Kriyākalpa. See p. 156, Lefmann's Edn.

Daṇḍin says in his Kāvyaḍarsa, I. 9 :

वाचां विचित्रमार्गाणां निबन्धुः क्रियाविधिम् ।

Here he refers to his predecessors who wrote Kriyā-vidhi. *Vidhi* simply means *kalpa* and here there is an indirect

reference to the name *Kriyā-kalpa*, which *Vātsyāyana* has acquainted us with. *Taruṇavācaspati* explains *Dāṇḍin*'s *Kriyā-vidhi* as *Racanā-prakāra* and the *Hṛdayaṅgamā*, as *Kriyā-vidhāna* which mean the same as the *Kāvya-karaṇa-vidhi* of the *Jayamaṅgalā*.

In a list of the sixty-four *Kalās* attributed to *Bhāmaha* and quoted on p. 29 of *Tippabhūpāla*'s *Kāmadhenu* on *Vāmaṇa*'s K. A. S. and *Vr.*, which list closely agrees with that of *Vatsyāyana*, we have in the place of *Kriyā-kalpa*, the word *Kāvya-lakṣaṇa*. This again proves that *Kriyā-kalpa* is the correct word and that it is an old name for the *Alaṅkāra Sāstra*.

Lastly, we find *Kriyā-kalpa* mentioned in the *Uttarakāṇḍa* of the *Rāmāyaṇa*, along with many other arts and branches of knowledge. Though much of the present *Uttarakāṇḍa* may be later accretion, it may be that the cantos on the banishment of *Sītā* and the recitation of the epic by her two sons are genuine or at least older parts of the epic. Their superior literary merit easily separates and marks them off. In canto 94, (verses 4 to 10), *Vālmīki* describes the assembling of *Rāma* and other men of learning in *Rāma*'s court to hear the two boys recite the epic of *Vālmīki*. Among the learned men who gathered on that occasion are mentioned पिण्डताः:, नैगमाः:, पौराणिकाः:, शब्दविदः: (Grammarians), स्वरलक्षणज्ञाः:, गान्धर्वाः: कलामात्राविभागज्ञाः: (all the three referring to musicians), पादाक्षरस-मासज्ञाः:, छन्दसि परिनिष्ठिताः: (those well-versed in Grammar and Prosody) and then we find the line—

क्रियाकल्पविदश्चैव तथा काव्यविदो जनान् । S1. 7.

When Grammar and Prosody have been mentioned, surely Poetics is the only subject waiting to be mentioned and who

else than one who is learned in Poetics deserves a seat in a gathering assembled to hear a poem ?

Thus, from Daṇḍin in a way, and from Vātsyāyana and the Rāmāyaṇa in a clear manner, we come to know that, in its early stages, the Alāṅkāra Sāstra was called KRIYĀ-KALPA.¹

¹ The semantics of the word “ Kriyā ” is interesting to study in this connection. It means among many things “ a literary composition ” and Apte’s Dictionary gives here apt quotations from Kālidāsa himself.

शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य । Vik. I, 2.

कालिदासस्य क्रियायां वह्मानः । Malāvikāgnimitra.

Kriyā thus means Kāvya and Kriyā kalpa is Kavya kalpa. It is remarkable how the English language also has the synonym of Kriyā, “ Work ”, used in the sense of “ a literary composition ”.

(“ Kṛti ” in South Indian music vocabulary means a music-composition).

CAMATKĀRA

AT first, works on Poetics approached from the stand-point of *Alaṅkāra* and were invariably named also *Kāvyālaṅkāra*. Then, with the rise of *Rasa* and *Dhvani*, works on Poetics approached the subject from the 'Ātman' of poetry, namely *Rasa-Dhvani*. Then came *Bhoja*, whose work, the *Sṛṅgāra prakāsa*, among the many points which it emphasised, emphasised the concept of *Sāhitya* also, which together with the brilliant exposition of that concept in *Kuntaka*'s *Vakrokti Jīvita*, gave rise to a new kind of approach for a Poetics-treatise in the works called *Sāhitya mīmāmsā*.¹ Another approach is that of *Camatkāra*, the literary delight which comprehends all the poetical elements from *Guṇa* and *S'abdālaṅkāra* to *Rasa* and *Dhvani*. It is clear that when we read poetry, we have a certain enjoyment; this enjoyment may be due in one place to a sound effect, to a striking idea in another, and to the emotional movement in still another; but it is all the same one relish.

It is a striking coincidence that, like the concept of *Rasa*, the concept of *Camatkāra* also came into the *Alaṅkāra Sāstra* from the *Pāka sāstra*. Its early semantic history is indistinct and dictionaries record only the later meanings, the chief of

¹ One *Sāhitya mīmāmsā* is the work of *Ruyyaka* mentioned in his *Alaṅkāra sarvasva*, but this work has not yet come to light. MSS. of another *Sāhitya mīmāmsā* are available in the Tanjore, Madras and Trivandrum MSS. Libraries; and this work has also been edited in a highly defective manner in the TSS. I have dealt with this work and the concept of *Sāhitya* in a separate chapter in my thesis on the *Sṛṅgāra Prakāsa*.

which are ' astonishment ' and ' poetic relish '. In appears to me that originally the word Camatkāra was an onomatopoeic word referring to the clicking sound we make with our tongue when we taste something snappy, and in the course of its semantic enlargements, Camatkāra came to mean a sudden fillip relating to any feeling of a pleasurable type. Nārāyaṇa, an ancestor of the author of the Sāhitya darpaṇa, interpreted Camatkāra as an expansion of the heart, Citta vistāra, and held all kinds of Rasa-realisation to be of the nature of this Camatkāra or Citta vistāra, of which the best example was the Adbhuta rasa. But as a general and all comprehensive name for literary relish, the word Camatkāra occurs even in the Dhvanyāloka (p. 144, N. S. edn.). In the same sense, the word occurs about fourteen times in the Locana of Abhinavagupta (pp. 37, 63, 65, 69, 72, 79, 113, 137 and 138). From the reference on p. 63 we understand that Bṛhṭṭā Nāyaka also used the word in the same sense. On p. 65, Abhinavagupta describes Rasa to be of the nature of Camatkāra. Kuntaka uses the word in the same sense. The Agni purāṇa equates the Caitanya of the Ātman, Camatkāra and Rasa. (Ch. 339, S'l. 2).

Abhinavagupta's pupil Kṣemendra, whose brain went on many a refreshing and original line, made an approach to poetry through this Camatkāra in one of his small but interesting works, the Kavikāṇṭhābharaṇa. The third Sandhi of this work is called Camatkāra kathana and here, Kṣemendra analyses the points of Camatkāra in a poem into ten.

तत्र दशविधश्चमत्कारः—अविचारितरमणीयः, विचारितरमणीयः,
समस्तसूक्ष्मापी, सूक्ष्मदेशदृश्यः, शब्दगतः, अर्थगतः, शब्दार्थगतः,
अलङ्कारगतः, रसगतः, प्रख्यातवृत्तिगतश्च ।

K. K. Ā. Kāvyamālā Gucchaka IV. p. 129

But the first regular Poetics-treatise to make the Camatkāra-approach is the Camatkāra candrikā of Visvesvara, protege of Simhabhūpāla (c. 1330 A.D.)¹. This work opens with the statement that Camatkāra is the Sahṛdaya's delight on reading a poem and that the 'Ālambanas' of this Camatkāra in a poem are seven, viz., Guṇa, Rīti, Vṛtti, Pāka, S'ayyā, Alānkāra and Rasa.

चमत्कारस्तु विदुषामानन्दपरिवाहकृत् ।
गुणं रीतिं रसं वृत्तिं पाकं शय्यामलङ्कृतिम् ।
सप्तानि चमत्कारकारणं ब्रवते वृधाः ॥

India Office MS. No. 3966.²

Visvesvara classifies poetry into three classes on the basis of the nature of the Camatkāra. The three classes are Camatkāri (S'abda citra), Camatkāritara (Artha citra and Guṇibhūta vyāngya) and Camatkāritama (Vyāngyapradhāna).

In A.D. 1729, Hariprasāda, son of Māthura mis'ra Gaṅgesa, wrote his Kāvyāloka (Peterson's III Report, pp. 356-7) in seven chapters. He solved the problem of poetry in a straight and simple manner by taking his stand on Camatkāra which he called the 'soul' (Ātman) of poetry.

विशिष्टशब्दरूपस्य काव्यस्यात्मा चमत्कृतिः ।
उत्पत्तिभूमिः प्रतिभा मनागत्रोपपादितम् ॥

¹ This Vis'vesvara must be distinguished from the author of the same name of the Alānkāra kaustubha who flourished in the beginning of the 18th cent. The Camatkāra candrikā is not yet published, and on the basis of its MS. in the Madras Govt. Oriental Library, (R. 2679), I published a study of it in the Annals of the BORI, XVI, i-ii, pp. 131ff.

² The introductory verses in the India Office MS. of the C. C. are not found in the Madras MS.

It is again on the basis of this Camatkāra that Jagannātha gives his most comprehensive definition of poetry in his *Rasa gaṅgādhara*. Camatkāra, he says, is the supermundane, artistic delight brought about by the contemplation of Beauty, and poetry is such verbal expression as is the embodiment of an idea conveying such Beauty.

रमणीयार्थप्रदिपादकः शब्दः काव्यम् । रमणीयता च लोकोत्तराह्लादजनकज्ञानगोचरता । लोकोत्तरत्वं चाह्लादगतः चमत्कारापरपर्यायः अनुभवसाक्षिको जातिविशेषः ॥

ADDENDA

I

LAKṢĀNAS

SĀGARANANDIN ON LAKṢĀNA

P. 28.—Sāgaranandin, author of the Nāṭakalakṣaṇaratnakosa (edn. M. Dillon, Oxford, 1937) speaks of the Lakṣaṇas in two places in his work, first in lines 1464—1729 and then in lines 1734—1852. In the first context, he speaks of these as Lakṣaṇas, gives thirty-six of them and follows the Anuṣṭubh recension. The text enumerating these follows that in the Kāśī edn. of the N. S., except for a disorder from verse one, pāda four, to end of verse two. On the function and nature of Lakṣaṇas, Sāgaranandin gives the simile of the Cakravarttin and his Sāmudrika Lakṣaṇas which bespeak his sovereignty, and adds to it a further comparison of the Lakṣaṇas to other good qualities with whose help a king attains to the state of an emperor.

When he begins the enumeration Sāgaranandin says : 'तान्यमूनि लक्षणानि नामत एवाह भरताचार्यः' a remark which may give rise to the suspicion that, according to him, Bharata's text originally contained only an enumeration and not definitions also; the definitions which follow in the

Nāṭakalakṣaṇaratnakosa are the same as those found in the Kāsī text of the N. S'. For Pṛcchā and Sārūpya, Sāgaranandin notes a second definition with the words 'अन्यस्त्वाह'.

It is interesting to note that it is while dealing with the first Lakṣaṇa called Bhūṣaṇa, which is defined as "being adorned with plenty of Alaṅkāras and Gunas", Sāgaranandin gives his brief treatment of the Alaṅkāras, Svabhāvokti, Upamāna etc., and the ten Guṇas, S'leṣa etc. according to Daṇḍin.

In the second context referred to above, lines 1734—1852, Sāgaranandin takes Bharata's statement 'सालङ्कारं तु नाटकम्' and says that though Upamā etc. are the generally accepted Alaṅkāras, there are still others which are called Nāṭakālaṅkāras; and he gives here 33 Nāṭakālaṅkāras, some of which pertain to the Upajāti-list of Lakṣaṇas in Bharata and the rest are found in the lists of Bhoja and Sāradā-tanaya and in Visvanātha's list of Nāṭyālaṅkāras. The Nāṭakalakṣaṇaratnakosa shows that when Visvanātha gives a separate set of 33 items under the name Nāṭakālaṅkāra, he is following Sāgaranandin or one whom the latter followed or one who followed the latter. As has been pointed out above on p. 32, footnote one, Māṭrgupta is the earliest writer now known to speak of Nāṭyālaṅkāras, in addition to Lakṣaṇas. The next writer now known to do so is Sāgaranandin.

The lists of Nāṭakālaṅkāras in Sāgaranandin and Visvanātha tally, except in two cases: in the place of Ahaṅkāra and Guṇānuvāda of Sāgaranandin, Visvanātha has Utprāsana and Upadesana.

At the end of the illustration of these 33 Nāṭakālaṅkāras, Sāgaranandin says that these are Alaṅkāras which exclusively pertain to the Nāṭaka, i.e., the first type of drama, as its own

Ālāñkāras ; but a poet may add to the Nāṭaka other Ālāñkāras also. What are these other Ālāñkāras ? They are 57, the 27 Āṅgas of the S'īlpaka, the 10 Āṅgas of Bhāṇa, the 13 of Vīthī, and the 7 of the Bhāṇikā.

एवमस्य नाटकस्य स्वकीयास्त्रयस्त्रिंशदलङ्काराः । अन्येषामप्यज्ञान्ये-
वालंकारत्वेन एतस्य कविभिः कार्याणि । तद्यथा—शिल्पकस्य उत्कण्ठादि
सप्तविंशतिरङ्गानि, भाणस्य गेयपदादि दश, वीथिकायाः उद्धात्यकादि
त्रयोदश, भाणिकाया विन्यासादि सप्त । एवं सप्तश्चाशदप्यज्ञानि नाटके-
लङ्कारत्वेन कार्याणि ।

Sāgaranandin, lines 1852-57.

This places Nāṭakālāñkāra on a par with Sandhyaṅga, Lās-
yāṅga and Vīthyaṅga,—several thematic points which go to
form and enrich the composition.

II

SVABHĀVOKTI

Pp. 101-2.—Regarding Dr. De's observation quoted here
that it is Svabhāvokti "when words are used in the ordinary
manner of common parlance, as people without a poetic turn
of mind use them"—

it must be pointed out that no Ālāñkārika gives such
a definition of Svabhāvokti. See pp. 93, 96, 103, 106,
111-4, where I have emphasised that Svabhāvokti is not a
bald or ordinary statement, but that it has also got to be
‘striking’.

III

RĪTI

A

P. 131-2.—Regarding Bāṇa's verse on the literary habits distinguishing writers of the different parts of India,—**श्लेषप्रायमु-
दीच्येषु** etc.—

compare Kātyāyana's remark on the subject of provinces and metres :

‘शार्दूललीला प्राच्येषु मन्दाक्रान्ता च दक्षिणे’ ।

quoted by Abhinavagupta in his *Abhinavabhāratī*,
GOS, II, p. 246.

B

P. 147-9.—Regarding Rājaśekhara's high praise of the Vaidarbī Rīti and his mention of Mādhurya and Prasāda as its essential Gunas, on which both his Kāvyamīmāṃsā and Bālārāmāyaṇa have been quoted by me—

the following may also be quoted on the same subject from Rājasekhara's *Viddhasālabhañjikā*—

अहो हृद्या वैदर्भी रीतिः । अहो माधुर्यमपर्याप्तम् । अहो निष्प्रमादः
प्रसादः । Act I. p. 40. Jīvānanda Vidyāsāgara's edn.

IV

AUCITYA

P. 208.—Lollata's verse that Yamaka, Anuloma etc., are undesirable, यमकानुलोम * * * गङ्गरिकादिप्रवाहो वा ॥, quoted here—

this is quoted, with mention of Lollāṭa's name, also by Jayamaṅgalācārya, in his *Kavisikṣā*. See Peterson's I Report, App. I, p. 79. The text is corrupt as printed there.

V

NAMES OF SKT. POETICS

A

P. 260, lines 16-19—On *Alaṅkāras* containing a suggested element and the evolution therefrom of the concept of *Dhvani* mentioned here—

see my *Bhoja's Śṛṅgāra Prakāsa*, Vol. I, pt. 1, pp. 145-7.

B

Pp. 261-3.—On *Alaṅkāra* and *Beauty* dealt with here—

see also above, chapter on *Use and Abuse of Alaṅkāra*, pp. 50-51 and 90.

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